

Third Quarter, 1992

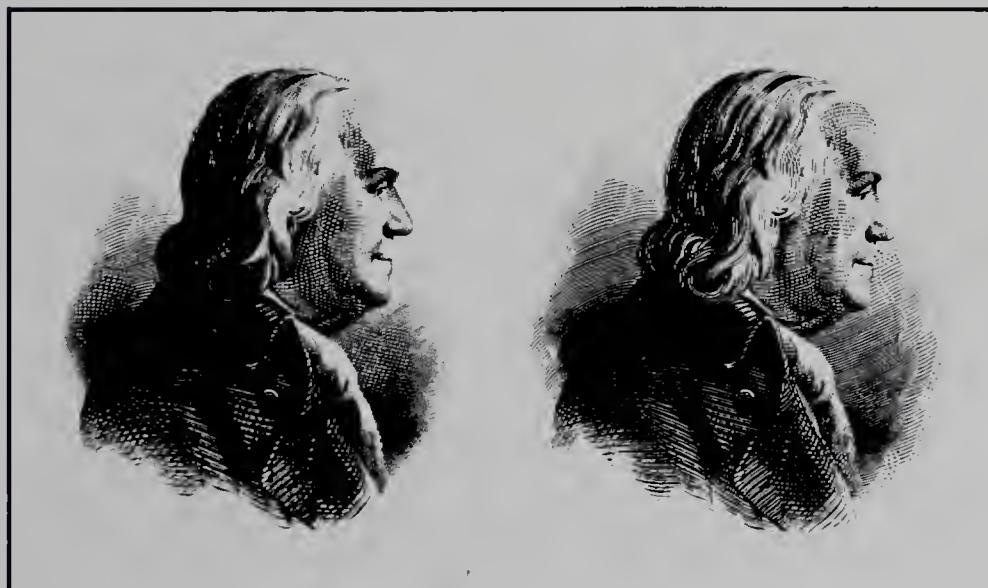
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The Essay-Proof Journal

**Devoted to the Historical and Artistic
Background of Stamps and Paper Money**



One of a series of five progress proofs of the Franklin head on the \$100 Federal Reserve Note Series of 1914. See an interesting study of engraver Marcus Baldwin's work on Page 113.



Official Journal of the Essay-Proof Society

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The
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Journal



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THIRD QUARTER 1992

Whole No. 195

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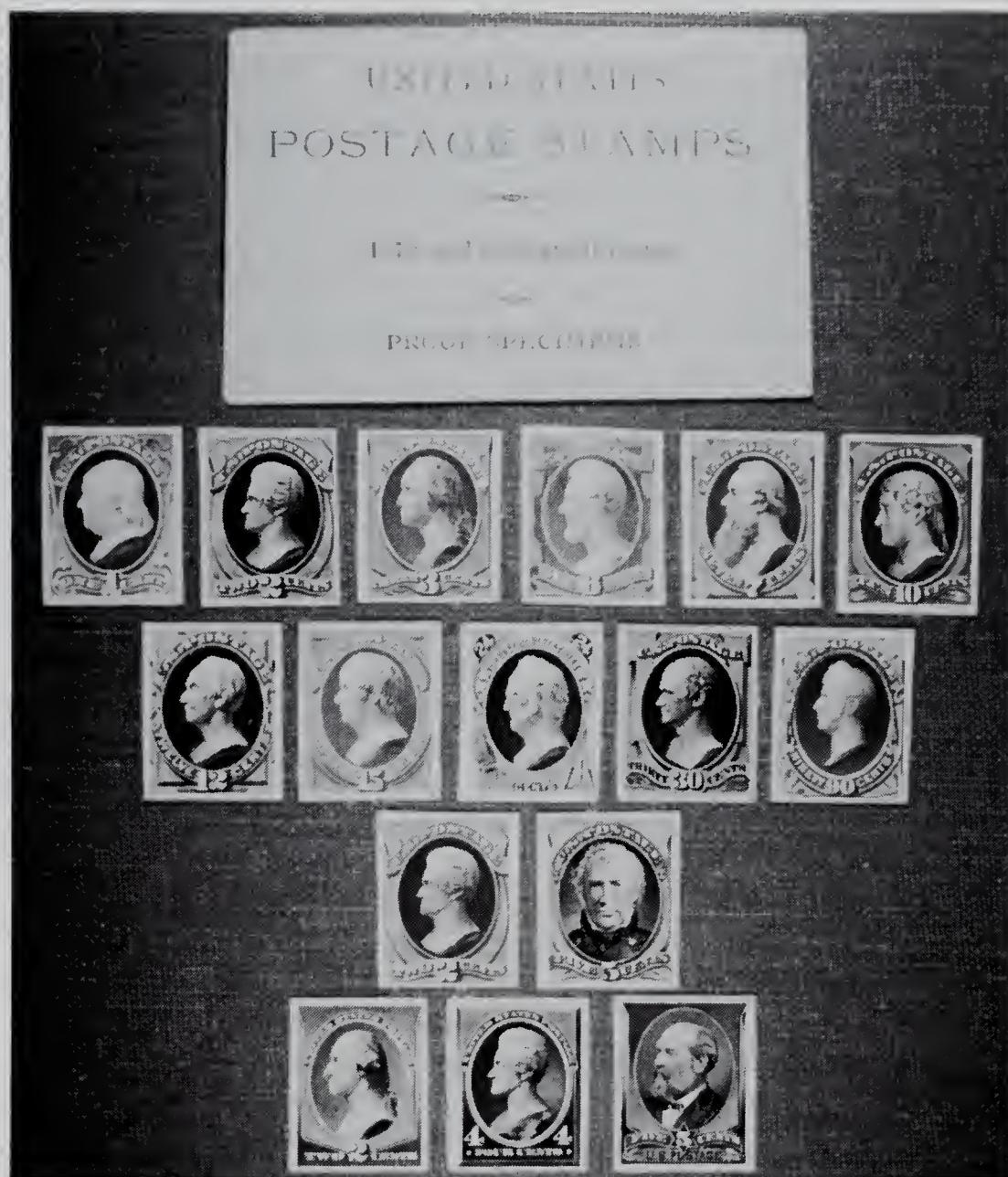


Fig. 1. Photo of a second printing cardboard "proof" set, comprising the U.S. 1870 issue with envelope.

Extracts from the U.S. P.O.D. Bill Books, 1870–1897, Especially Relating to the Cardboard "Proofs," 1879–1894, and the Special Printings, 1875, et seq.

by GEORGE W. BRETT

Follow-Up on U.S.P.O.D. Bill Books

The following consists of additions and corrections to the above-named article which appeared in the first and second quarter 1991 Journals. Special thanks to the cooperating members for their input.

First, we were pleased to hear from member Ronald A. Burns calling our attention to a column by Philip H. Ward, Jr. in *Mekeel's Weekly Stamp News* of June 19, 1953 (v. 80, p. 194), which had a final paragraph:

"Under date of February 16 and 17, 1893, the Postal Agent at New York sent to Washington '500 sets of proof specimens of all the adhesive stamps of the United States printed on card board previous to 1893,' also 1000 sets of the proof Columbians, each set enclosed in an envelope in accordance with letters from the Post Office of January 4th and 13th, 1893."

Although Ward, we believe, was a frequent Washington visitor, we have always figured that he had someone in the Washington area who was feeding him tidbits from the official files and that he would make up columns from such, this particular column having about 25 such items.

In any event, it is Mr. Burns' feeling that this quoted paragraph calls into question the consideration in our first installment on the fourth set of imperforate cardboard proof-type prints that the Columbians were included in the 500-set quantity as well as in the additional 1,000 separate sets of Columbians only. He points to the phrase "previous to 1893." Well, the sentence in question is a bit awkward and it would be clearer if this three-word phrase had been placed after "adhesive stamps." Still, Mr. Burns has a point and a check of the letters whose dates are cited might clarify things because the Bill Book note gave us a contrary picture by using the phrase "obsolete as well as current issues" for the fourth set.

At least the two sources of information agree on the dates of the ordering letters of Jan. 4, 1893 (Columbian sets), and Jan. 13, 1893 (the obsolete and current issue sets).

The American Bank Note charge of \$700 for the shipments compares with their \$500 charge for the third batch of giveaway prints and \$600 for the fifth batch, the latter definitely including the Columbians. The third batch was \$1 per set (191 items) and the fifth batch \$1.20 per set (211 items). Thus for the difference of 20 items the charge can be considered as 20c or 1c apiece. If we figure the Columbians the same way to a round figure of 15c or \$1.15 per set, and provided the Columbians were included in the fourth set, and separately 1,000 sets of Columbians at 15c each we would have charges of \$575 and \$150, a \$725 total instead of the \$700 actual, or \$25 too much. Of course, one can speculate in many ways and it would appear that ABN also rounded off their bills, too. But another way would be no Columbians in the fourth set with a charge of \$500 and the separate 1,000 Columbian sets at 20c each or \$200 and we could get ABN's charge of \$700.

Cabeen's 211-item set that he reported on (Cabeen, 1957) was presumably shipped to the recipient under date of June 1894 (January?) and was evidently a set from the fifth batch *except* that he describes the envelopes as being those of the fourth batch, with possibly the two 8-centers simply added. Still we have the conundrum, and a re-examination of the Joyce Siegel sale catalog only shows one Columbian lot of these giveaway sets and no indication of which batch, lot 1795. So we have to leave this unsettled at this time.

An 1883 Album, Second Printing

More interesting information was supplied by Mr. Burns in a letter of May 10, 1992:

"Back in Nov. 1980 I had the opportunity to examine and photograph a P.O. Dept. album of 2nd printing card proofs. The album was dated 1883 and had 172 card proofs mounted on 17 pages. The proofs were all in the .009" to .010" thickness of the second printing. Below is my description of this album.

"Leather bound book with gold lettering, book size 11" by 13½". 34 pages with 17 pages mounted with proofs, page size 9¾" by 13⅛". Card pages with surface covered with white paper, proofs glued to pages. The thickness of the proofs were in the .009" to .010" range. Book spine shows in gold letters:



Fig. 2. Inscription on face of bound POD Specimen book of 1883.

SPECIMEN
OF
U.S.
POSTAGE
STAMPS

"The book face shows in gold letters:"

CHARLES M. WALKER
CHIEF CLERK POST OFFICE DEP'T
WASHINGTON, D.C.
1883

Contents

Page 1	Issue of 1847	set of 2
Page 2	Issue of 1851	set of 10 (both carrier stamps) (Figure 3)
Page 3	Issue of 1861	set of 10 (3c scarlet, 24c red violet)
Page 4	Issue of 1869	set of 10
Page 5	Issue of 1870	set of 14 (1c, 3c, 6c, 10c re-eng & 205P4) (Figure 4)
Page 6	Issue of 1873 Executive	set of 5
Page 7	" State	set of 15
Page 8	" Treasury	set of 11
Page 9	" War	set of 11
Page 10	" Navy	set of 11
Page 11	" Post Office	set of 10 (Figure 6)
Page 12	" Interior	set of 10
Page 13	" Justice	set of 10
Page 14	" Agriculture	set of 9

- Page 15 Issue of 1865 N&P set of 3 (PR2, 3, 4, P4) (Figure 5)
Page 16 (1875) Newspapers and Periodicals set of 24
Page 17 (1879) Postage due set of 7 (red brown shade) (Figure 7)
Total of 172

Mr. Burns continues: ". . . In 1991 I was able to get the 2nd printing card proof set of the 1870 issue from the Brazer/Joyce sale. Lot #1301 in the June 1990 Siegel auction (Figure 1).

"This 2nd printing set had two more stamps in the set than was in the 1883 P.O. Dept. album. I checked the card thickness of all 16 stamps in this set and found the following: All the stamps except two were on the thin card (.009" to .010") associated with the 2nd printing card proofs. The two stamps on a thicker card (.011) were the 2c Washington (210) and the 4c Jackson (211).

"My theory was that the set of 14 card proofs of the Issue of 1870 were printed in late 1882 or early 1883 before any of the 210s or 211s were issued. Sometime after the 210s and 211s were printed card proofs of them on a little thicker card were then added to any unissued sets of the 1870 issue. Maybe also in 1885 the 10c Special Delivery and the 1c Newspaper card proofs were added to the remaining unissued proof sets of the 2nd printing and this may be the cause of why no one can get a good count on how many proofs were in some of the printings."

We think Mr. Burns' comments are self-explanatory but we did send his color print of the postage dues to Warren Bower for comments. Warren was interested to see that this set was fairly uniform in color, which he says is rarely the case, and noted that the red brown color was the original intent of the postal service in 1879 although the stamps didn't come out that way for some years. Warren also noted that the various "proof" shades did not match the shades of the actual stamp issues very well. The interesting thing, of course, is that the red brown dues in this 1883-dated album are early for that shade. Even more important is the fact that this album confirms our second set of 172 specimens as having been put out at an earlier date than the prior considered 1885.

We also had word from Michael Laurence relative to the five batches of giveaway prints for the 1869 issue and some of you may find interesting his report on the lots he obtained at the Joyce/Siegel sale of 1990. His article also presents some of the typical problems of these sets along with those that Mr. Burns mentioned (see Laurence, 1991).

Yet Another Contemporary Report

Then on a recent visit to the American Philatelic Research Library at State College, PA we were able to check out a second contemporary report of what was shown at the Philadelphia Centennial in 1876. Specifically, the following report was found in *The Philatelic Monthly* (published by L.W. Durbin, Philadelphia):

AT THE CENTENNIAL

The Post Office Department makes a very creditable display in the U.S. Government Building, at the Centennial Exposition. The stamps, both adhesives and envelopes, are nicely mounted and enclosed in large frames placed upright on the floor so that all may be seen without difficulty. The 1847 issue are the so-called reprints. Genuine specimens would have looked better. All of the subsequent issues are proof impressions on card board prepared expressly for the occasion. The colors of some are not correct, notably the 3, 5, 24 and 30c, 1851. The colors of the War and Treasury Department Officials differ also from those in circulation . . .

" . . . The adhesive stamps were mounted by the Bank Note Co., the envelopes by a private collector. Both have done well."

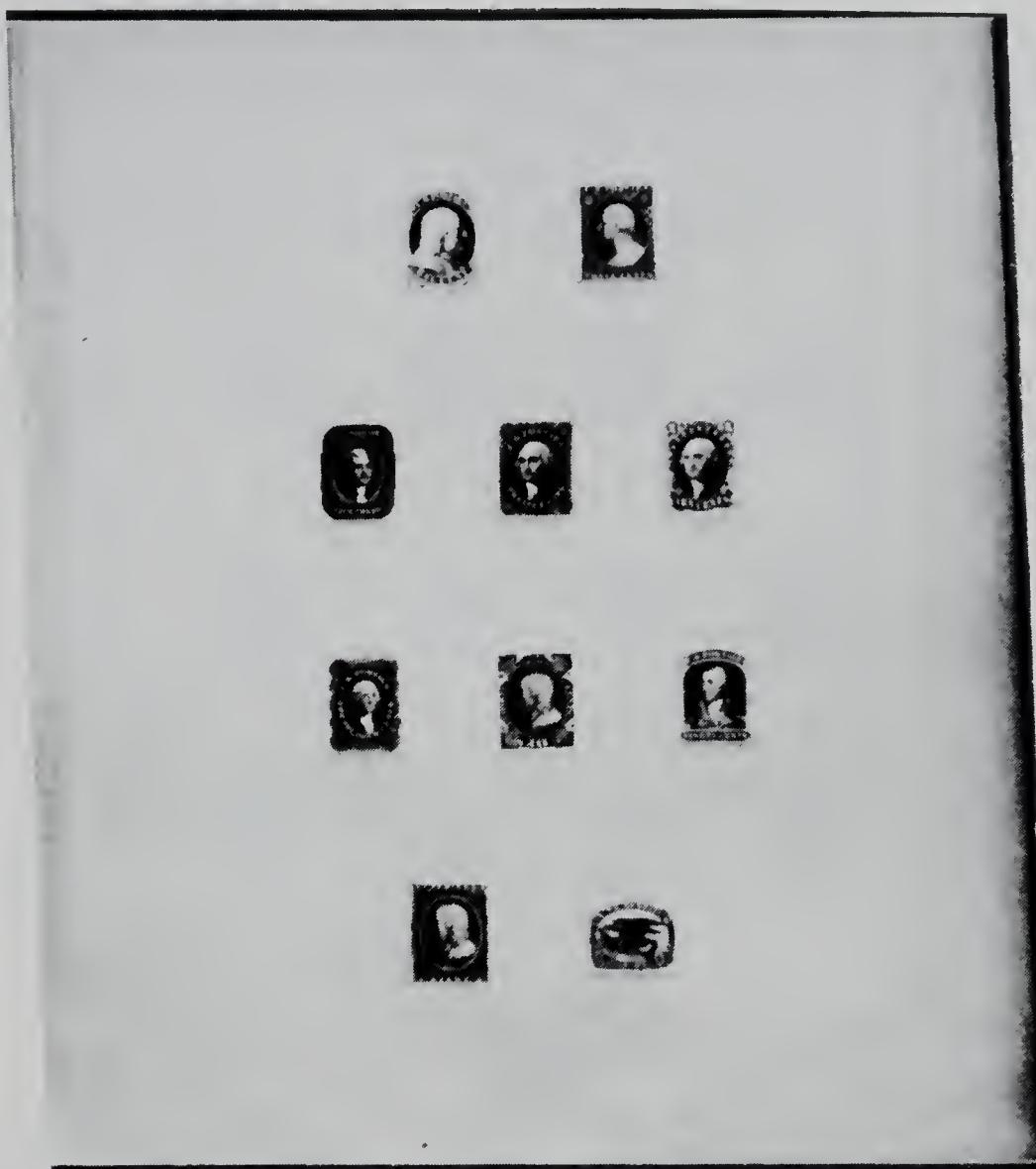


Fig. 3. Issue of 1851 page in 1883 Specimen book with the two carrier stamps at the bottom.

This report was in v. 2, No. 5, pp. 36–37, June 1876 issue of *The Philatelic Monthly*, the unquoted part having to do with the stationery.

We should also note that we found other reports on the Centennial show, including one in *The Chronicle of the U.S. Classic Postal Issues*, v. 27, pp. 141–143, August 1975, which was an editorial compilation of assorted reports received from the members on what was shown at the 1876 Philadelphia show. However, they add nothing in the detail needed.

Anyway, we now have two somewhat definite reports of what was shown in 1876. *The American Journal of Philately* report as we gave it in *The Essay-Proof Journal*, v. 49, No. 2, 1992, p. 62 had the correspondent saying that some of the display was made up of the recent “reprint” issues and that the Departmentals were “proofs.” Now with this report in *The Philatelic Monthly*, given herewith, the word is that all were “proofs.” Well, hopefully to really clarify the matter we may find a third report which will add to the picture as between whether stamps or “proofs” were shown. Even so, the preponderance now is for “proofs” of all, which we think is the logical situation as we have indicated earlier. Of course, we can make no determination on whether what was displayed were pulls from dies or plates, only that they were imperforate prints.

One other thing that we could spell out is the numbers sold of the “reprint” issues in view of our more complete report on them in Luff’s book of 1902 as reprinted in 1943. So we now

present listings of the totals made of the "reprints," less the quantities destroyed in July 1884 per Luff, and then the net amounts issued. See our report in *The Essay-Proof Journal* for the 2nd quarter 1992, pp. 68–69 for detail on the deliveries.

Net Issues of Special Printings for Stamp Gatherers

ORDINARIES

Issue of 1847

	5c	10c
Deliveries	11,450	10,000
Destroyed	6,671	6,117
Issued	4,779	3,883

Issue of 1851 (perforated)

	1c	3c	5c	10c	12c
Deliveries	10,000	10,000	10,000	10,000	10,000
Destroyed	6,154	9,521	9,122	9,484	9,511
Issued	3,846	479	878	516	489
				Carriers	
	24c	30c	90c	Franklin	Eagle
Deliveries	10,000	10,000	10,000	25,000 ¹	40,000 ²
Destroyed	9,521	9,520	9,546	2,890	10,320
Issued	479	480	454	22,110	29,680

1. The Scott catalogue listings (Cummings, 1991) suggest that the first two printings were on pink (rose) paper, imperforate, and that the third printing could have been on plain paper, perf. 12, with as many as 2,110 being issued. Putting this another way, 20,000 were in the hard paper era but on pink paper, and 5,000 were printed in the soft paper time, and involved uncolored paper, perf. 12.
2. Two of the four reprintings are in the soft paper period with the quantity destroyed a bit more than any one of the printings, which were of 10,000 each. This would indicate that the first two printings, considering the Scott listings, were imperforate and the last two perf. 12.

Issue of 1861

	1c	2c	3c	5c	10c
Deliveries	10,000	10,000	10,000	10,000	10,000
Destroyed	6,805	9,021	9,535	9,328	9,549
Issued	3,195	979	465	672	451
	12c	15c	24c	30c	90c
Deliveries	10,000	10,000	10,000	10,000	10,000
Destroyed	9,611	9,603	9,654	9,654	9,683
Issued	389	397	346	346	317

Issue of 1869

	1c	2c	3c	6c	10c
Deliveries	35,000 ³	10,000	10,000	10,000	10,000
Destroyed	1,748	5,245	8,594	7,774	8,053
Issued	33,252	4,755	1,406	2,226	1,947

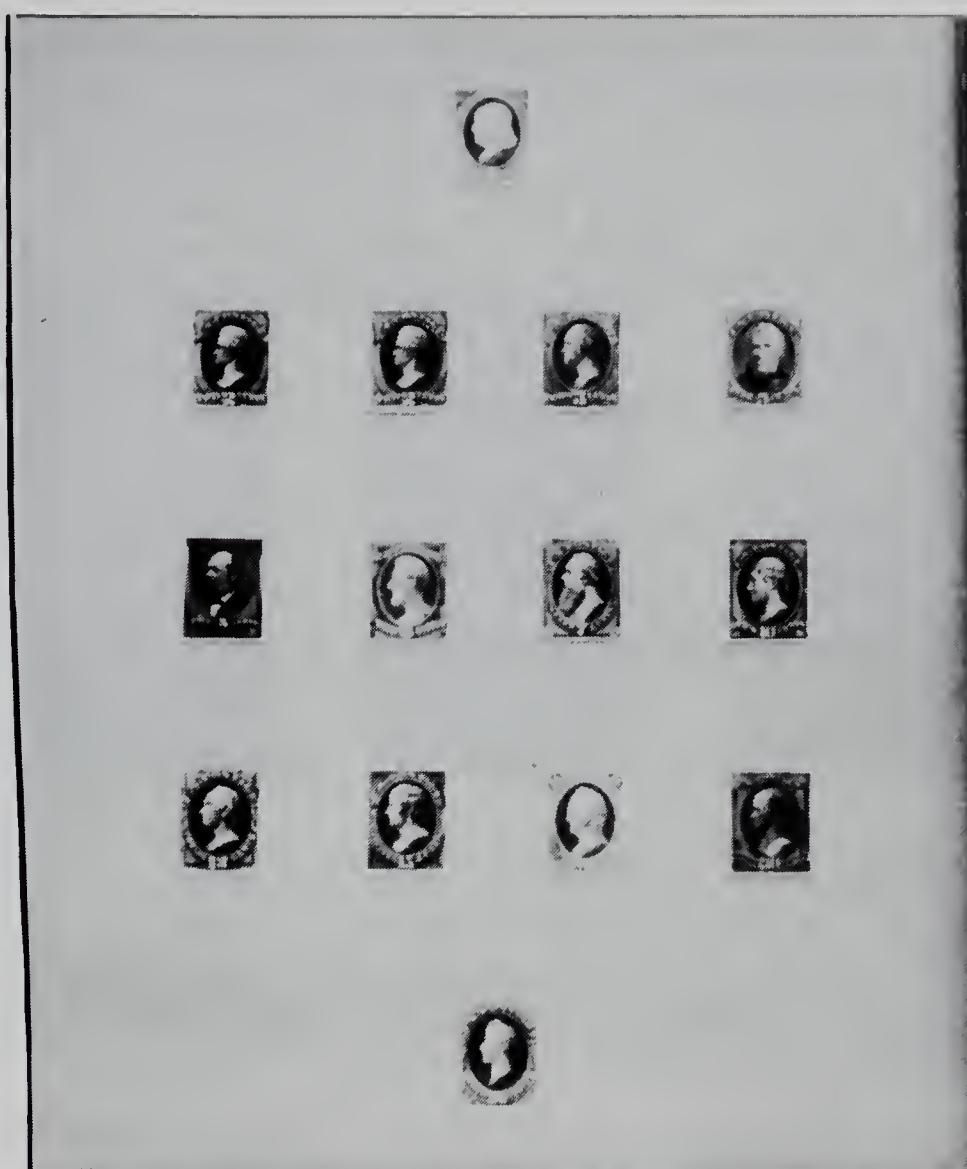


Fig. 4. Issue of 1870 in the 1883 Specimen book, including the two colors of the 2c Jackson and the 5c Taylor and 5c Garfield.

	12c	15c	24c	30c	90c
Deliveries	10,000	10,000	10,000	10,000	10,000
Destroyed	8,416	8,019	7,909	8,465	8,644
Issued	1,584	1,981	2,091	1,535	1,356

3. 10,000 "hard" paper era; 25,000 soft paper.

Issue of 1870

	1c	2c brown	2c vermilion	3c	5c Taylor
Deliveries	10,500	10,500	10,500	10,500	10,500
Destroyed	10,112	10,084	9,583	10,233	10,183
Issued	388	416	917	267	317
	5c Garfield	6c	7c ⁴	10c	12c
Deliveries	10,000	10,500	10,500	10,500	10,500
Destroyed	7,537	10,315	10,027	10,320	10,218
Issued	2,463	185	473	180	282



Fig. 5. Newspapers and Periodicals issue of 1865 in 1883 Specimen book, the 5c with cleared margins and the 10c and 25c with uncleared margins.

	15c	24c	30c	90c
Deliveries	10,500	10,500	10,500	10,500
Destroyed	10,331	10,214	10,321	10,330
Issued	169	286	179	170
	2c Washington		4c Jackson	
Deliveries				
Destroyed				
Issued				

4. The soft paper issue of 500 for all denominations indicated by Luff and the current Scott catalogue, is not confirmed in Bill Book 3 for the 7c but in view of the quantity destroyed (more than 10,000) we have considered the Bill Book entry wrong and have added 500 to the deliveries of this denomination.

NEWSPAPERS AND PERIODICALS

Issue of 1865

	5c	10c	25c
Deliveries	20,000 ⁵	10,000	10,000
Destroyed	4,355	2,235	3,316
Issued	15,645	7,765	6,684

5. 10,000 "hard" paper era; 10,000 soft paper.

Issue of 1875

	2c	3c	4c	6c	8c
Deliveries	25,000 ⁶	15,000	10,000 ⁷	5,000	5,000
Destroyed	5,486	8,048	5,549	2,652	3,070
Issued	19,514	6,952	4,451	2,348	1,930
	9c	10c	12c	24c	36c
Deliveries	5,000	5,000	5,000	5,000	5,000
Destroyed	3,205	3,501	3,687	4,589	4,670
Issued	1,795	1,499	1,313	411	330
	48c	60c	72c	84c	96c
Deliveries	5,000	5,000	5,000	5,000	5,000
Destroyed	4,732	4,778	4,826	4,836	4,859
Issued	268	222	174	164	141
	\$1.92	\$3	\$6	\$9	\$12
Deliveries	500	500	500	500	500
Destroyed	459	480	486	496	495
Issued	41	20	14	4	5
	\$24	\$36	\$48	\$60	
Deliveries	100	100	100	100	
Destroyed	98	98	99	99	
Issued	2	2	1	1	

6. 15,000 "hard" paper era; 10,000 soft paper.

7. 5,000 "hard" paper era; 5,000 soft paper.

OFFICIALS

Dept. of Agriculture

	1c	2c	3c	6c	10c
Deliveries	25,000 ⁸	10,000	10,000	10,000	10,000
Destroyed	4,766	5,808	9,611	9,627	9,610
Issued	20,234	4,192	389	373	390
	12c	15c	24c	30c	
Deliveries	10,000	10,000	10,000	10,000	
Destroyed	9,621	9,630	9,648	9,646	
Issued	379	370	352	354	

8. 20,000 "hard" paper era; 5,000 soft paper.

Executive

	1c	2c	3c	6c	10c
Deliveries	30,000 ⁹	10,000	10,000	10,000	10,000
Destroyed	5,348	2,570	6,265	6,515	6,539
Issued	24,652	7,430	3,735	3,485	3,461

9. 20,000 "hard" paper era; 10,000 soft paper.

Dept. of the Interior

	1c	2c	3c	6c	10c
Deliveries	10,000	10,000	10,000	10,000	10,000
Destroyed	2,806	8,737	9,912	9,917	9,918
Issued	7,194	1,263	88	83	82
	12c	15c	24c	30c	90c
Deliveries	10,000	10,000	10,000	10,000	10,000
Destroyed	9,925	9,922	9,923	9,925	9,923
Issued	75	78	77	75	77



Fig. 6. Post Office Department issue of 1873, set of 10.

Department of Justice

	1c	2c	3c	6c	10c
Deliveries	20,000	10,000	10,000	10,000	10,000
Destroyed	271	6,605	9,822	9,837	9,837
Issued	19,729	3,395	178	163	163
	12c	15c	24c	30c	90c
Deliveries	10,000	10,000	10,000	10,000	10,000
Destroyed	9,846	9,843	9,850	9,850	9,848
Issued	154	157	150	150	152

Navy Department

	1c	2c	3c	6c	7c
Deliveries	15,000 ¹⁰	10,000	10,000	10,000	10,000
Destroyed	818	8,252	9,874	9,884	9,499
Issued	14,182	1,748	126	116	501
	10c	12c	15c	24c	90c
Deliveries	10,000	10,000	10,000	10,000	10,000
Destroyed	9,888	9,893	9,893	9,894	9,896
Issued	112	107	107	106	104

10. 10,000 "hard" paper era; 5,000 soft paper.

Post Office Department

	1c	2c	3c	6c	10c
Deliveries	10,000	10,000	10,000	10,000	10,000
Destroyed	3,985	9,410	9,909	9,913	9,823
Issued	6,015	590	91	87	177
	12c	15c	24c	30c	90c
Deliveries	10,000	10,000	10,000	10,000	10,000
Destroyed	9,907	9,918	9,916	9,919	9,918
Issued	93	82	84	81	82

Department of State

	1c	2c	3c	6c	7c
Deliveries	25,000 ¹¹	10,000	10,000	10,000	10,000
Destroyed	3,328	4,855	9,207	9,535	9,209
Issued	21,672	5,145	793	465	791
	10c	12c	15c	24c	30c
Deliveries	10,000	10,000	10,000	10,000	10,000
Destroyed	9,654	9,720	9,743	9,747	9,751
Issued	346	280	257	253	249
	90c	\$2	\$5	\$10	\$20
Deliveries	10,000	1,000	1,000	1,000	1,000
Destroyed	9,755	968	988	992	993
Issued	245	32	12	8	7

11. 20,000 "hard" paper era; 5,000 soft paper.

Treasury Department

	1c	2c	3c	6c	7c
Deliveries	10,000	10,000	10,000	10,000	10,000
Destroyed	7,815	9,691	9,916	9,915	9,802
Issued	2,185	309	84	85	198
	10c	12c	15c	24c	30c
Deliveries	10,000	10,000	10,000	10,000	10,000
Destroyed	9,918	9,925	9,925	9,901	9,926
Issued	82	75	75	99	74

	90c
Deliveries	10,000
Destroyed	<u>9,928</u>
Issued	72

War Department

	1c	2c	3c	6c	7c
Deliveries	15,000 ¹²	10,000	10,000	10,000	10,000
Destroyed	5,390	<u>8,382</u>	<u>9,882</u>	<u>9,889</u>	<u>9,461</u>
Issued	9,610	1,618	118	111	539
	10c	12c	15c	24c	30c
Deliveries	10,000	10,000	10,000	10,000	10,000
Destroyed	9,881	<u>9,895</u>	<u>9,895</u>	<u>9,894</u>	<u>9,896</u>
Issued	119	105	105	106	104
			90c		
			Deliveries	10,000	
			Destroyed	<u>9,894</u>	
			Issued	106	

12. 10,000 "hard" paper era; 5,000 soft paper.

Postage Dues (soft paper)

	1c	2c	3c	5c	10c
Deliveries	10,500	5,500	5,500	3,500	3,500
Destroyed	1,080	<u>4,139</u>	<u>5,064</u>	<u>3,251</u>	<u>3,326</u>
Issued	9,420	1,361	436	249	174
		30c	50c		
		Deliveries	1,500	1,500	
		Destroyed	<u>1,321</u>	<u>1,321</u>	
		Issued	179	179	

Here we've had to correct ourselves because of Luff's destroyed figures on the dues or otherwise we would have been short on deliveries and the number issued. Referring to our discussion on p. 14 of *The Essay-Proof Journal* for the 1st quarter 1992 we felt that the 500 specimens of each due denomination reported under date of Oct. 31, 1879, in the Bill Books was for UPU distribution. But in order to have enough copies to destroy in 1884 we have to admit that Luff was right in considering these as a first batch instead for the "stamp gatherers," and therefore 500 of each denomination has to be added to the Nov. 14th, 1879 entry. That means 500 each to also be added to the listing on p. 69 of *The Essay-Proof Journal* for the 2nd quarter 1992.

While we are admitting mistakes, we need to point out that in our tables of delivery in the 2nd quarter *Essay-Proof Journal* issue, p. 69, for the second Newspapers and Periodicals issue, the date should have been given as Issue of 1875, not 1874, and that the deliveries for fiscal year 1875 should have read "5,000 of every denomination, 2c to 96c, inclusive," not "to 90c."

Now that we have added all of this data from Luff (1943 reprint) to the Bill Book data we should point out that we have accordingly provided figures or revisions of figures for deliveries and issues of the following:

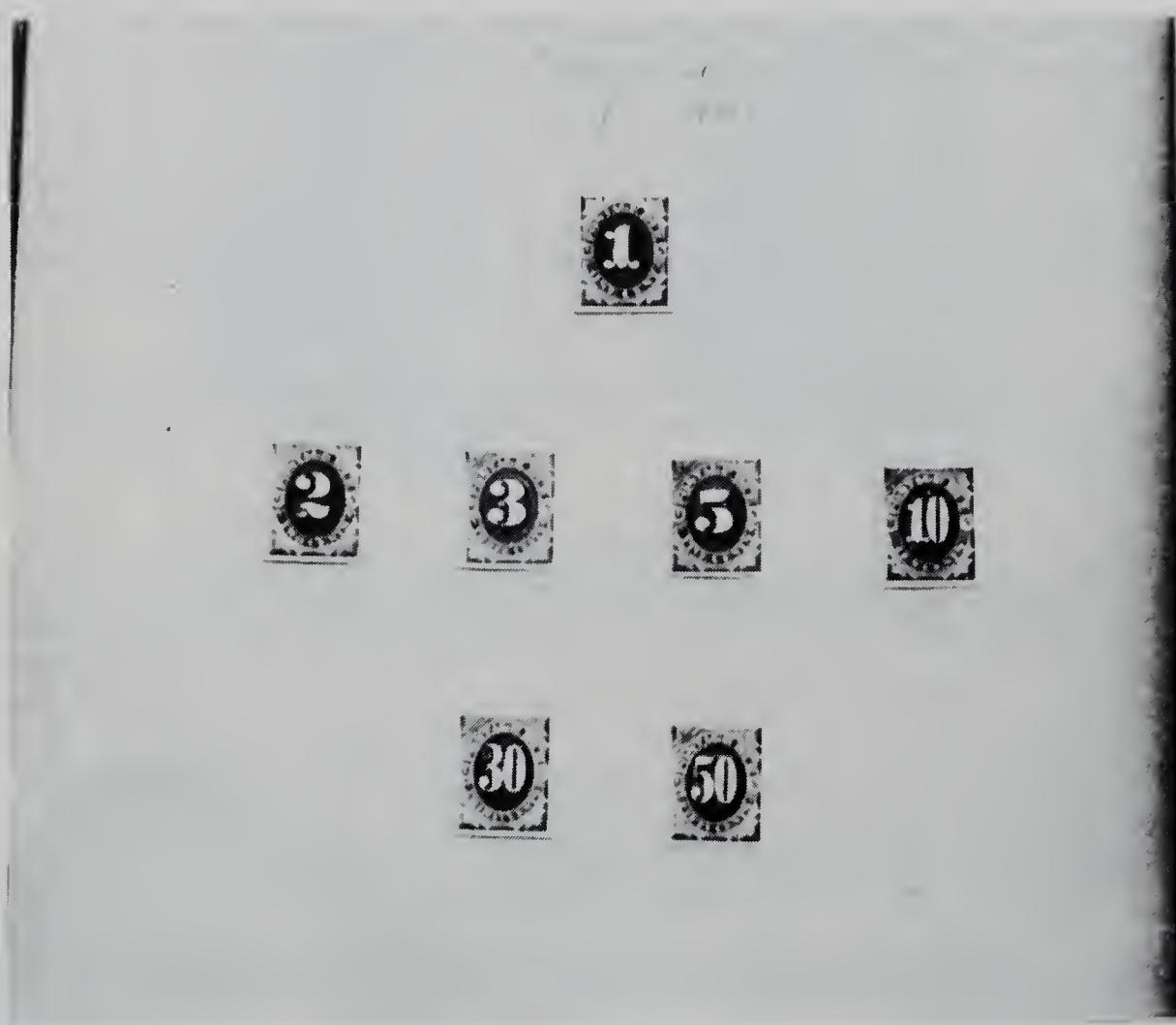


Fig. 7. 1879 Postage due set of seven, red brown shade.

1875	Franklin carrier, pink paper, imperf.	20,000
1881	" " , plain paper, perf. 12,	2,110 ¹³
1875	Eagle carrier, imperforate	20,000
1881	" " , perf. 12	9,680
1875	1c 1869 "hard" paper	10,000
1880	" soft paper	23,252
1875	5c Newspaper and Periodical, "hard" paper	10,000
1881	" " , soft paper	5,645
1875	1c Dept. of Agriculture, "hard" paper	20,000
1883	" " , soft paper	234 ¹⁴
1875	1c Executive, "hard" paper	20,000
1881	" " , soft paper	4,652
1875	1c Navy Department, "hard" paper	10,000
1881	" " , soft paper	4,182
1875	1c Dept. of State, "hard" paper	20,000
1881	" " , soft paper	1,672
1879	1c postage due, soft paper	9,420

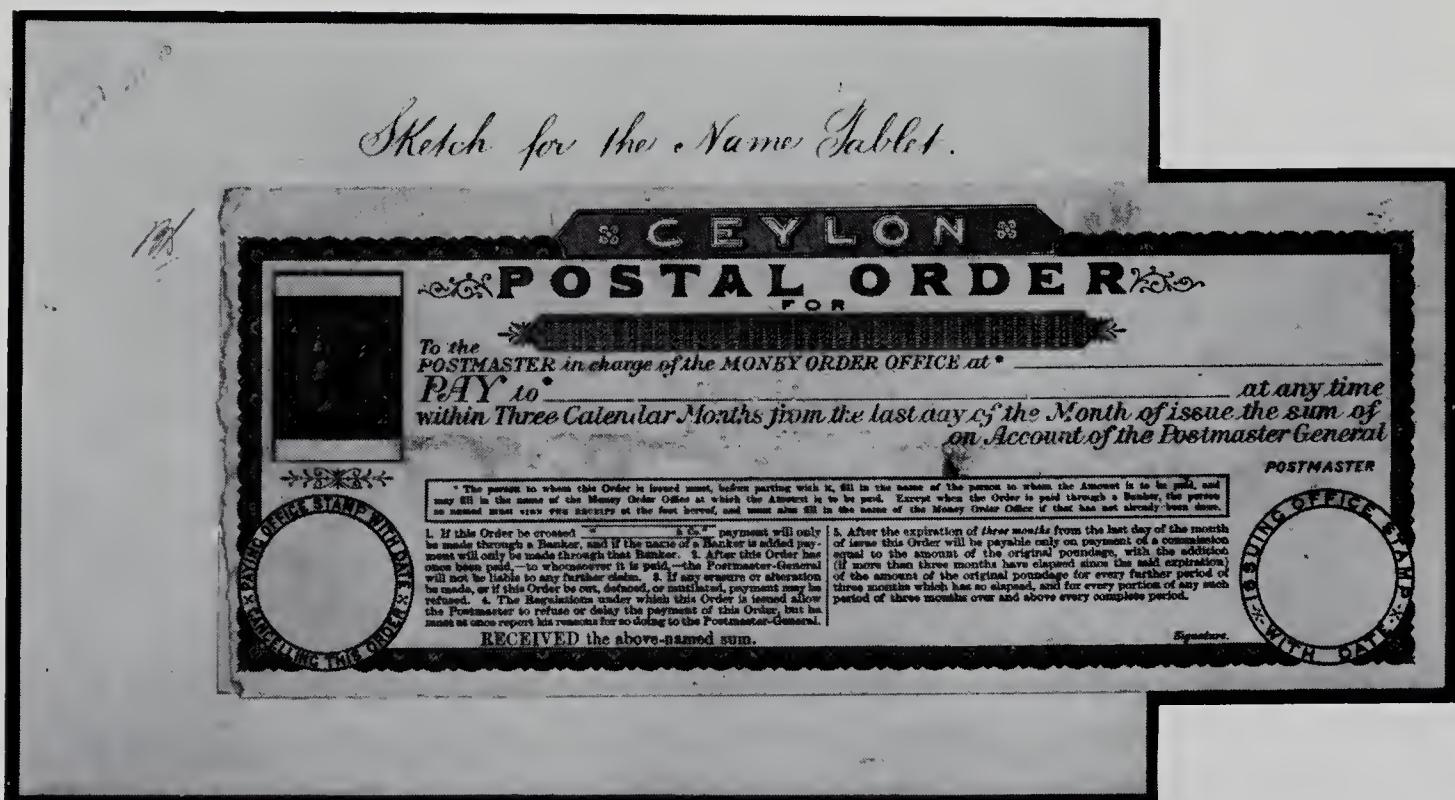
13. With this large a quantity indicated as issued for the plain paper, perf. 12 variety, the current catalogue values seem out of line. There must be a flaw somewhere, as there shouldn't be a problem of identification for the perf. 12 item.
14. Not known to exist but appropriate unoverprinted examples do (our opinion); see thorough discussion in Mooz, 1987. We felt that an answer to the problem might be found if any other Departmental issue was processed at the same time and there was: A 5,000 batch of the 1c Executive, December 1883. Unfortunately in the destruction of July 1884 there were 5,348

copies of this item which could have included the entire last printing. Our idea here was that if ABN didn't overprint the one they might not have overprinted the other, and that would be the answer. Mooz didn't feel that ABN would make such a mistake but we have no trouble with that as mistakes are irregularly made right along by people. We've made several in producing this series of articles and we've found several in Luff's book. Also, the letters we've quoted have shown up mistakes made by the USPOD in their contracts with the printers. Too, the 1c Agriculture order was over two years from the last prior order of Departmentals to be supplied with "specimen" overprint. So we think a slip-up in ordering is the answer here—not on the part of ABN but on the part of the USPOD. Of course, this is just our guess.

In addition to the 1c Agriculture problem the Bill Book information shows that a 4c Newspaper and Periodical special printing was made on soft paper as well as a 1c War Department on soft paper, and today neither is recorded as existing.

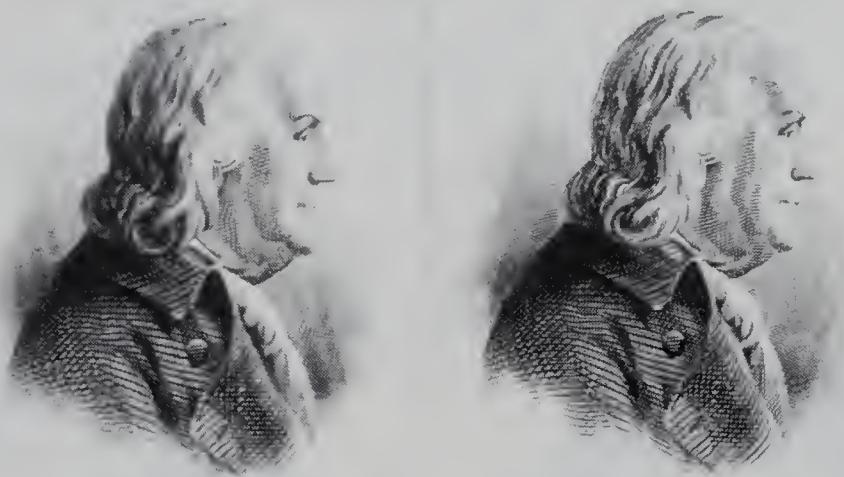
References

- Brett, George W., 1992, "Extracts from the U.S.P.O.D. Bill Books, 1870–1897, Especially Relating to the Cardboard 'Proofs,' 1879–1894, and the Special Printings, 1875, et seq.": *The Essay-Proof Journal*, v. 49, pp. 3–29; 54–71.
- Cabeen, Richard McP., 1957, "Research on the Cardboard Proofs of 1894"; *The Essay-Proof Journal*, v. 14, p. 89.
- Cummings, Wm. W., Editor, 1991, *Scott 1992 Specialized Catalogue of United States Stamps*: Scott Publishing Co., Sidney, OH 45365. 638 pp., plus advertising pages.
- Laurence, Michael, 1991, "Brazer Card Proofs Pose Questions: 1869 Times", v. 14, No. 3, pp. 3–5, 16.
- Luff, John N., 1943 reprint, *The Postage Stamps of the United States*: The Gossip Printery, Holton, Kansas, 320 pp.
- Mooz, William E., 1987, "The 1-Cent Agriculture Stamp of 1879": *The American Philatelist*, v. 101, pp. 1026–1031.

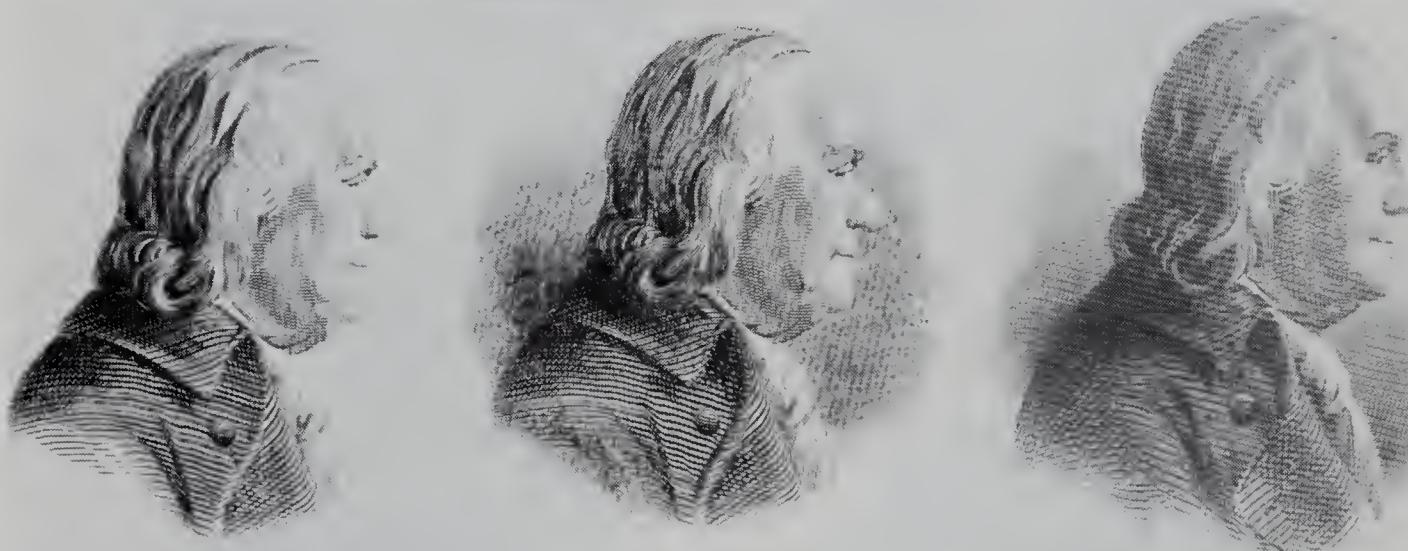


Ceylon Postal Order Essay

At the Sept. 4, 1991 Christie's London auction, lot 38 consisted of a Ceylonese 1886 undenominated postal order, printed in black and perforated "CANCELLED" with the hand-drawn and painted name tablet "CEYLON" pasted into place. It is attached to official note paper initialled in red ink as approved.



Die No. 673768 left and 362504 right, and latter dated March 27, 1909 and signed Geo. S. Nixon and (unreadable) Richardson. Note the heavier engraving in the hair.



Die No. 530570 left, 530583 center, unnumbered die right. The chief difference is in the hair, nose, and background. On the center version Franklin has a W.C. Fields nose. The eye is more fully developed on the right.

Progress Proofs of the Franklin Head on the \$100 Federal Reserve Notes Series 1914—Fr. Design 137, Hessler #1,244A–1,245L4 From the Fred Grill Collection, with Additional Attributions

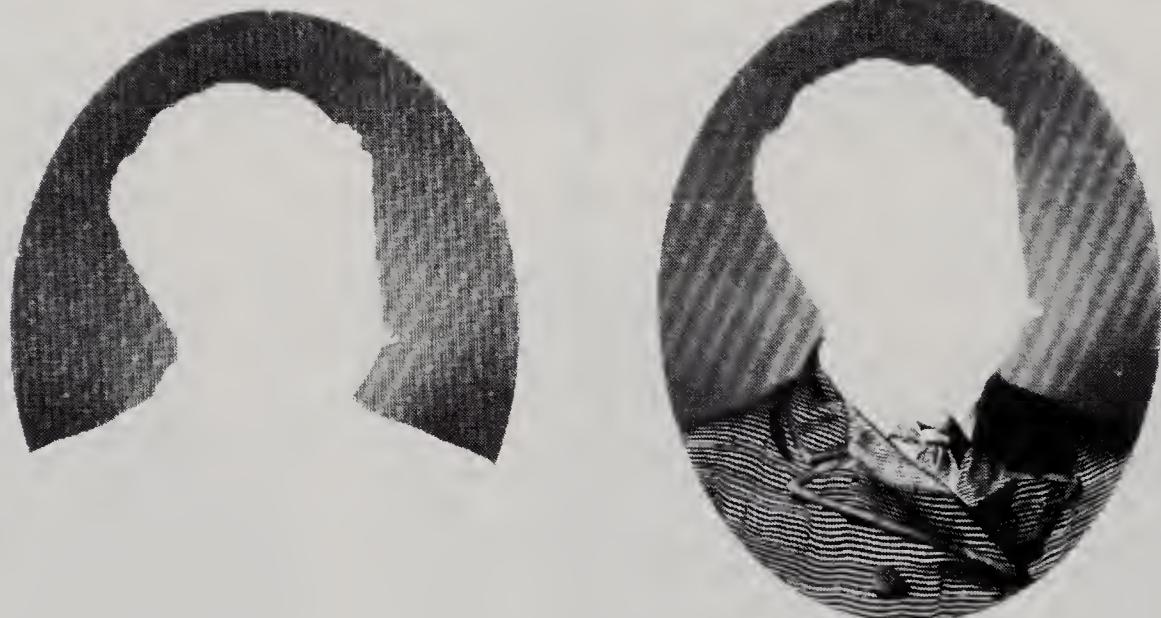
by GENE HESSLER

An interesting study in an engraver's progress can be made with this series of proofs, some of which are numbered and signed. The original painting used was done in 1809 by J. Akin. The portrait was engraved by Marcus W. Baldwin. Usage of the larger version is unknown, but the other can be seen on three essays listed in Hessler's *U.S. Essay, Proof and Specimen Notes*: Nos. FB3 and FB4, \$100 Federal Reserve Bank Notes; and FE3, Federal Reserve Notes.

**Progress Proofs of the Daniel Manning Portrait
on \$20 Silver Certificates, 1886 and 1891,
Fr. Design 77, Hessler #818–827**

From the Fred Grill Collection, with Additional Attributions

by GENE HESSLER



Top, Nos. 1 and 2.

Bottom, Nos. 3 and 4.

Another interesting glimpse of an engraver's progress can be made with this series of proofs pulled by Lorenzo Hatch. In addition, there is the unusual situation of the reversal of the portrait of Manning, Secretary of the Treasury 1885–1887, either by accident or design when the initial etching was done. Note that the coat lapels are positioned backwards (lapels on a man's coat should be left over right).



Top, Nos. 5 and 6.

Bottom, Nos. 7 and 8.

A similar situation was described by Gene Hessler in *Paper Money* No. 142, July/August 1989, where he presented the article "Looking Closely at Portraits of Dom Pedro II" on Brazil-

ian notes. On PA247 the portrait has the lapel overlapping to the right, while on PA249 it overlaps to the left. This flopping of the image also resulted in a change in the part of the hair.

These proofs are numbered by Mr. Grill. Nos. 1 and 2 are easily distinguished, as is No. 8 with a finishing outline around the portrait oval. Nos. 3 and 4 are distinguishable by many colorless areas in the hair and moustache. The seeming striped background of Nos. 3 and 5 seems unexplainable but may be a quirk of photocopying. There is little change in the engraving of the coat and tie throughout. The final engraving has a soft, almost painterly quality.

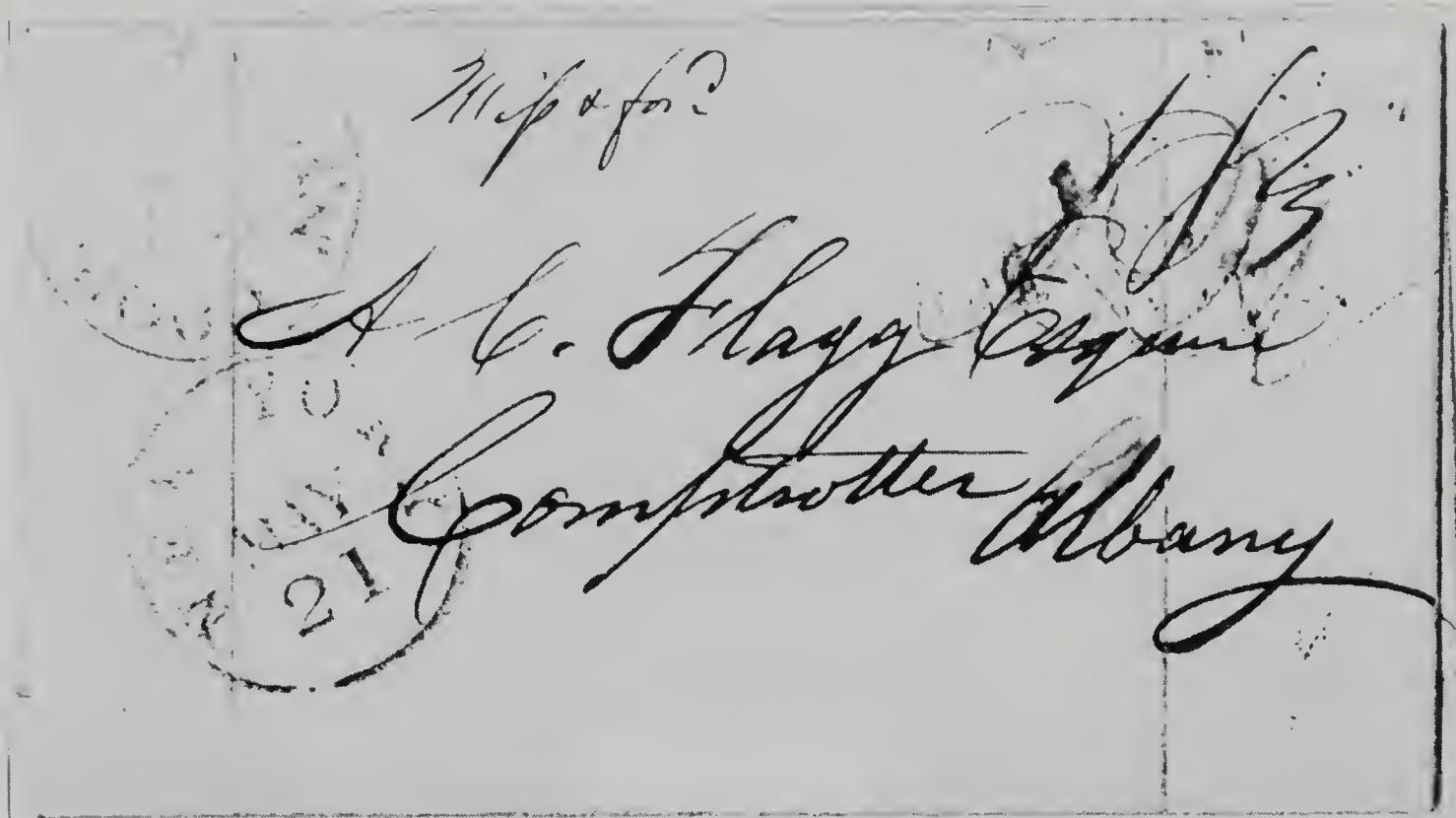


Lithuanian Essays Circa 1930

With the philatelic spotlight turned on the stamp issues of the newly independent Baltic states, it is interesting to look back at some unaccepted essays of the period between the two world wars. In a George Alevizos sale of June 21, 1988 were the following items, as described by the vendor:

542 E STAMPS, PROOFS & ESSAYS. 1930(ca) large (85x115mm), UNACCEPTED ARTIST'S ESSAY for 50c postage issue, in violet & green on 120x165mm card, various ms. inscriptions in front & back incl. "Picsunys Prano Drasucio" (artist?), two marginal faults.

543E AIR POST. 1925(ca) large (105x60mm), UNACCEPTED ARTIST'S ESSAY for what appears to be a 40c Airpost design, in green & orange on 175x130mm linen-lined card, on reverse ms. inscription incl. "Gabrenas Antanas" (artist?), light bend in selvage, rare and attractive showpiece, F-VF.



Address side of the cover.

The Cover Connection to Stamps and Bank Notes

by BARBARA R. MUELLER

Collectors of stampless covers originating in New York should check their contents for bank note company-related correspondence. Often a relatively common, plain-looking cover will conceal information about the production of private bank notes. Watch for addresses such as "Comptroller Albany." As shown here, a May 21, 1845 cover with that address is actually a folded printed lettersheet called "Free Banks.—Certificate of Delivery."

This particular certificate is from Rawdon, Wright & Hatch, and concerns the sealing and depositing of a plate for \$2 notes of the Mechanics Banking Association in the vault of the Manhattan Bank in charge of the agent of the Comptroller. The two signatories are W.C. Coe, agent for the Comptroller, and Neziah Wright, "engraver," a principal of Rawdon, Wright & Hatch.

The Significance of May 21, 1845

According to *The New York Postmaster's Provisional* by Stanley Piller, on this very same day Robert H. Morris became postmaster at New York City and "shortly after taking office . . . proceeded with a plan to issue an adhesive stamp pursuant to the Act of 1845 . . . The first delivery of stamps by the printer was on Saturday, July 12, 1845."

No other details about actual production and costs are given. Rawdon, Wright, & Hatch may have printed the New York City Despatch Post local stamps, and of course, in 1847, with the addition of Tracy Edson to the firm, printed the first general U.S. issue.

(DUPLICATE.)

FREE BANKS.—*Certificate of Delivery.**No. 222*

Merchants' Exchange,

New York, May 21st 1845

We certify, that we have this day placed our respective seals on One package containing the **Plate** of
 Mechanics Banking Association viz:
2.22.2.

Description of Seals attached to said Package

1. Seal of Wm. S. Coc, Agent: six stars, with this inscription, viz.
 "Banking Department. Wm. S. Coc, Agent for Comptroller."
2. Seal of Rawdon, Wright & Hatch: Head of Minerva, with
 this inscription, viz. "Rawdon, Wright & Hatch, New-York."
3. Seal of M. Moore

*M. Moore
Agent
Neziah Wright
Opposite*

I have received this day the Plate described in the above Certificate.

New York, May 21st 1845 from Rawdon Wright & Hatch
 and deposited it in the vault of the Manhattan Bank
 in Charge of the Agent of the Comptroller (Mr.)

The printed lettersheet signed by Neziah Wright.

Correspondence such as the letter shown here helps bring alive the events of the 1840s. One can only speculate about how many days elapsed after its mailing before Robert Morris was talking with Neziah Wright about his proposed stamp.

Essay/Proof Articles in The U.S. Specialist, 1991

THE Bureau Issues Association Journal *The U.S. Specialist* has carried a substantial number of in-depth essay/proof studies during the recently-ended five-year tenure of Charles Yeager as editor, and the trend continues under new editor Gary Griffiths. For the year 1991, the following research reports are especially significant:

“The Political Background of the Fourth Bureau Issue” by Gary Griffith, February and March issues. It deals especially with the Stevenson and Huston essays for this 1922 series and the choice of design subjects in the Harding administration.

“Designing and Engraving The Washington-Franklin Series,” by Larry S. Weiss. This is a lengthy work, best described in the author’s abstract:

The process of development of the 1908–1922 U.S. Washington-Franklin head issues (definitives between Scott #331 and #547, and #K1–18) included steps common to the issuance of most intaglio stamps. From the concept for a design, artwork is prepared until a final design is accepted. A stamp-sized model is prepared from the artwork. A master die is then engraved and etched based upon the artwork and model. The persons and events involved in these production steps for the Washington-Franklin heads are reviewed in this committee report.

The presentation, in ten parts, discusses: (1) the conception and designing of the series, (2) the artwork and the photograph of the bust, (3) the engravers, (4) the engraving, (5) the Washington bust used for the artwork, (6) the art of the design, (7) its symbolism, (8) the design error, (9) the controversy over the choice of subjects for the design, and (10) the possible existence of similar Franklin head artwork.

Part I began in March ’91, continued in April; Part 2, in June; Part 3 in August; Part 4 in October; Part 5 in December. Carried over to 1992 were Part 6 in February, Part 7 in March, Part 8 in April, Part 9 in May, and Part 10 in June. In his concluding remarks, Mr. Weiss stated:

This completes the planned review of the design and engraving of the Washington-Franklin heads. We have covered to the extent of our knowledge the details of the 1¢ and 2¢ issues.

To proceed further in our studies of the various issues of the Washington-Franklin head issues, we need to see more of the available material. In this pursuit, we have searched extensively in philatelic literature, but relatively little has been found and we need holders of such material to come forward.

Our search has included: 1. all works by essay-proof student Clarence Brazer; 2. several thousand auction catalogs from major houses; and 3. name-collection sales, such as the ones for Beverly S. King (Sloane 1935), Max G. Johl (Sloane 1939) and Caroline Prentice Cromwell (Heiman 1957–58), which contained much of the Hugh M. Southgate material sold privately upon his passing. We are also aware of the recent offerings of the former holdings of Thomas F. Morris, Jr. and of the Morton Dean Joyce material. Much of what we find in literature is incompletely described. For example, Armstrong (1979) shows a die proof of a Franklin vignette used in preparing the 1912 8¢ and higher denomination Franklin heads that began with #414, but details are scant on these items and examination would likely improve the state of knowledge.

We again invite owners of artwork, essay, proof and trial color material to contact the committee so we may better understand the development of the remainder of the series.

For this series Larry Weiss received the 1991 BIA Hopkinson Award for Literature. Other useful articles in 1991 were:

(Continued on Page 122)

Daniel F. Kelleher Co., Inc.

Stanley J. Richmond, prop. Established 1885

Outstanding U.S. & Foreign Proofs, Stamps, Covers and Collections (over 4,500 lots and more than 150 photo plates) Featuring Morton Dean Joyce Revenues and Match & Medicine Large Die Proofs, Trial Color Proofs, & Unique Models (over 800 lots).

Plus an extensive Morton Dean Joyce U.S. Revenue stamp section, including First Issue stamps and varieties, oR83a x 2 pairs, oR85e, oR102a sheet of 8, valuable Second, Third & Later Issues, R133P2, 1898 Provisionals, oR157 single, strip of 3 and block of 4, oR158A, Documentaries, Proprietaries, oRB42 x 2, rare Stock Transfers, scarce Wines & Playing Cards incl. *RF5 blocks, outstanding Silver Tax section, and Embossed Revenue Stamped Paper.

United States and Foreign Stamps, Covers, and Collections

U.S. Proofs & Essays, large section incl. 5TC1 x2 (only 2 known), Columbian large die proofs on card, stampless covers incl. New Haven 1774 SL, Bexar 1808 SL, Windsor, Vt. 1792 SL, Ship, Packet & Railroad covers & excellent balances, U.S. stamps incl. o3X3 on cover, *1 x4 + *1a, *2, 200+ lots of used 1847 stamps and covers incl. 10¢ bisect cover & foreign usages.

Outstanding 1¢ 1851 section encompassing several hundred lots, including 5A x13 + 2 covers, o6, *8, & o8, pos. 99R2; *10 x3, excellent collections of 3¢ 1851 stamps & covers, *12 x3, o12 x21, *16, o16 x9, o17a cover, *18 block of 4, *47 x4, 63-E11e (formerly *55), 69-E9e (formerly *57), *61 x2, *64, *67a, o72b on cover, *85 x2 + block, extensive section of Re-issues incl. *111 x4, o120 on 2 covers, large group of 1869 Re-issues incl. *132 x4, o142, *143 single & block of 4, Rare Special Printings incl. *167 x3, *169, *174 x4, *176-7, & *180, *191 block of 4, o191 block of 20, *192, *193 x2, *199-200, 202, large Columbian section incl. *242 block of 4 & double plate # part. imprint block of 8, *243 bot. plate # strip of 4, *244 block of 4, *245 x9 + block of 4, *262 block of 4, 278Pa pair & block of 4, *294a x2, 295 First Day Cover, *296a x2, *342 plate # block, *356 single, 2 pairs & 3 line pairs, *360, *388 x2 pairs & line pair, *404 plate # block, o428a, *476A, *491 line pair, *534B single, pair & block, *539 x2, o544x4 + postcard, o594, large group of modern errors, excellent U.S. booklet panes incl. *C10a inverted pane, tab at bot., Graf Zeppelin plate # blocks & covers, o143L8 on cover, C.S.A. incl. o10 on 2 covers, Hawaii o5 & o7 on covers, Philippines errors, Newfoundland oC4, excellent B.N.A., Brit. Comm. & Foreign stamps & covers and outstanding U.S. and foreign collections & balances.

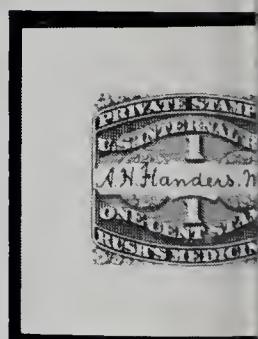
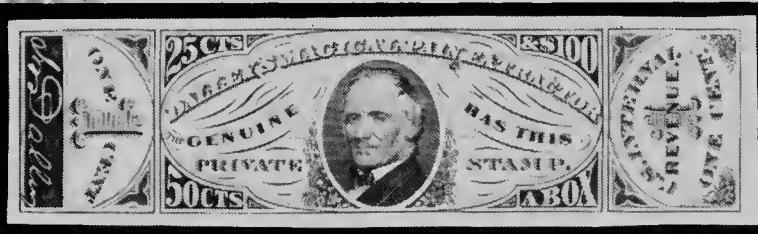
592nd Sale, October 20-21-22, 1992

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U.S.S. Articles from Page 119.

"Elements of United States Postage Stamp Design, 1847-1991," by Gerald H. Gamm, in the September issue; and "Postage Stamp Design Performance Standards" by the Design Section, Stamp Marketing Division, USPS, in the December issue. The latter gives useful information about current production requirements and printing considerations as they affect the work of designing and imaging a stamp.

The 1992 Picture

In addition to the conclusion of the Weiss series, the 1992 issues have already presented several significant articles on subjects ranging from the 3c 1890-94 Die and the 1894 Types I and II (George Brett); re-entry at the BEP (Brett); specimen overprints on 1918 airmails (Joe Kirker); the source of the Franklin design of 1908-38, and the half-cent Hale die essay, and Washington-Franklin die essays (all by Gary Griffith). These will be detailed after the completion of the 1992 volume.

Membership information about the BIA is available from Executive Secretary George Godin, P.O. Box 23707, Belleville, IL 62223.

"The Art of the Baseball Card"

It is bad enough that the burgeoning sports card hobby is preempting philately in the hearts of young enthusiasts, but now it is entering the realm of the more sophisticated adult collectors of EPS ilk! An item in the Sept. 20, 1991 *Milwaukee Journal* told of the activities of a member of a prominent Wisconsin family:

Ben Barkin, quintessential Milwaukee public relations man and part owner of the Brewers, isn't the only baseball entrepreneur in the family. Barkin's son, Coleman (better known as Spike), hit a homer when he curated the recent show "The Art of the Baseball Card" at the Gallery at Hastings-on-Hudson in New York. Described by one critic as "a happy mix of sports lore and artistic musings," the exhibit featured sports art and a step-by-step analysis of the printing of a baseball card.

Is nothing sacred any more?

Essay/Proof Treasure Trove in a Maltese Attic The Investigations of Paul & Barbara Kayfetz

(Continued from JOURNAL 191, page 111)

(Paul Kayfetz wrote a personal account of the formation of this collection for *Stamp Collector*, October 26, 1991, entitled "Gibraltar stamps: a three-way battle for control." It was adapted from an extemporaneous speech given at the Royal Philatelic Society, London, January 11, 1990. His exhibit, parts of which are shown here, was in the 1991 APS Champion of Champions competition at Philadelphia.)



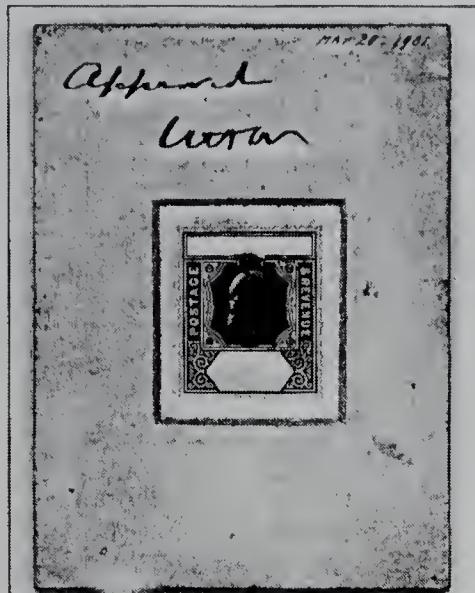
King Edward VII

Head Dies

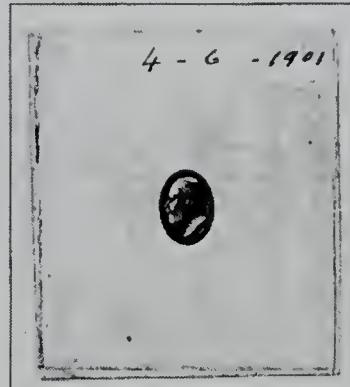
L.V. Phillips, De La Rue's engraver, engraved the head dies from a profile by Austrian artist Emil Fuchs.



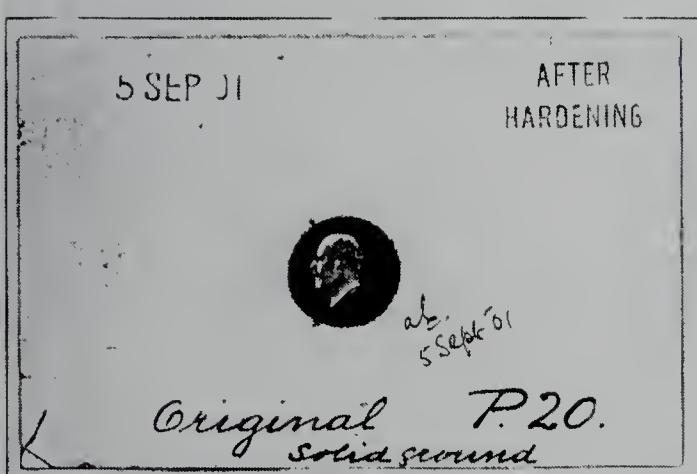
ESSAY DIE PROOF ①
Philip's first die, pulled 2 May 1901
from recess-engraved artist's original steel die



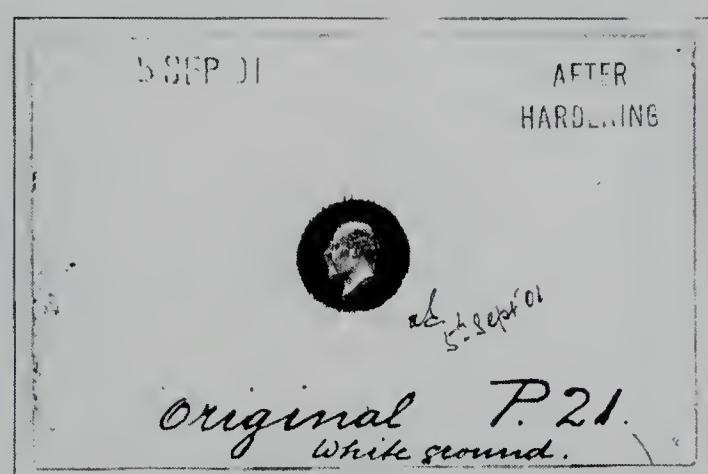
ESSAY PROMOTING KEYPLATE CONCEPT ①
Handpainting on tipped-in bromide, perfs hand drawn
The very early (20 May 1901) date indicates the major emphasis De La Rue placed on its keyplate scheme



ESSAY DIE PROOF ②
Philip's second die, pulled 4 June 1901
from artist's original recess steel die



FIRST RELIEF-ENGRAVED HEAD
FOR COLONIAL ISSUES ①
Approved die proof, after hardening,
dated 5 September 1901
"Original, P. 20 [punch number]
Solid ground"



FIRST RELIEF-ENGRAVED HEAD
FOR COLONIAL ISSUES ①
Approved die proof, after hardening,
dated 5 September 1901
"Original, P. 21 [punch number]
White ground"



GIBRALTAR HEAD ①
Approved die proof, partially-cleared surround
After hardening dated 4 October 1901

King Edward VII

Low Value Essays

Four low value essays were submitted to the Crown Agents by De La Rue in August 1901.

These were sent to the Gibraltar government, which replied on 16 January 1902,
selecting the keyplate design for all values through the one shilling.



① Hand-painted with photo head



① Hand-painted with photo head



① Hand-painted with photo head



① De La Rue file bromide of essay

The Adopted Keyplate Design ("REVENUE" to be added)



① Hand-painted with photo head

Essay of 1d Special Design

In the 16 Jan 1902 letter, the Governor requested consideration of a special 1d design.
The design below was prepared and submitted with quotations.

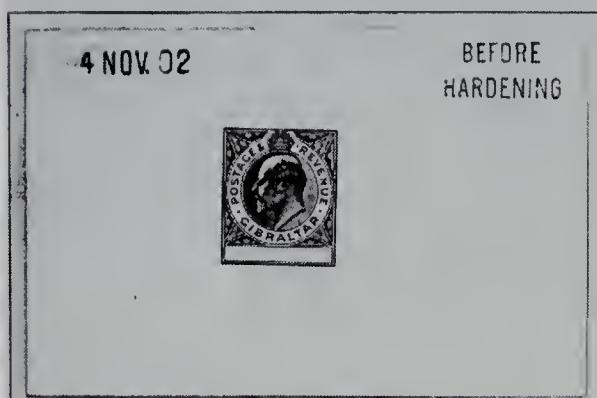


① Hand-painted with photo head

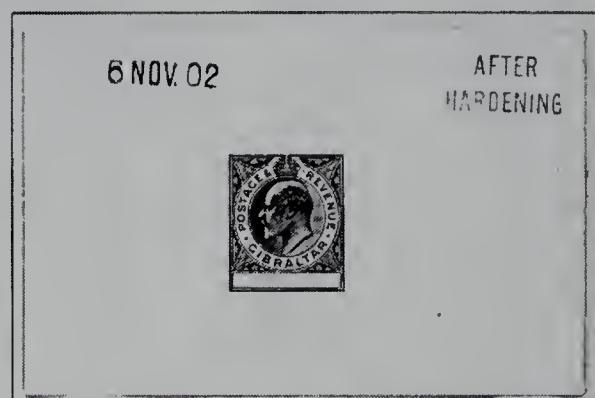
On 27 February, the special 1d design concept was rejected by the Colonial Secretary because of the additional cost.

King Edward VII

Low Value Key Plate Die Proofs



For approval and records before engraved steel master hardened ①



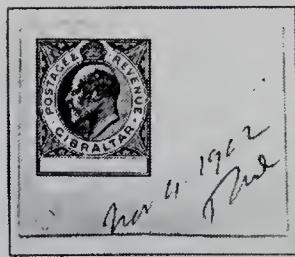
For damage assessment and records after steel master engraving hardened ②

Duty Die Proof

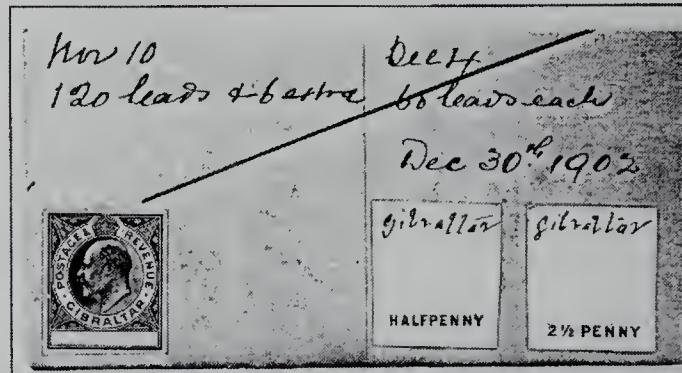


For many values the Queen Victoria duty dies were used ③

Printer's Record Book Die Proofs



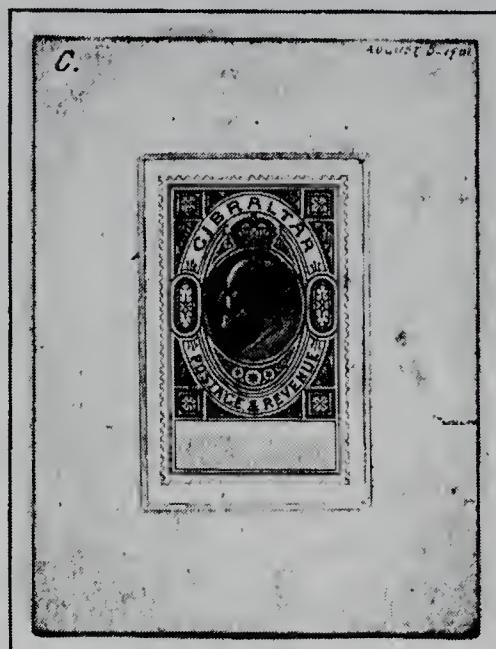
Before hardening copy ④
(initiated 4 November 1902, the same date as the "BEFORE HARDENING" proof above)



Leads were struck on 10 November [1902] for 120-set key plate (with 6 extra for repairs) and ⑤ on 4 December for 60-set duty plates for each value. The work was invoiced 30 December.

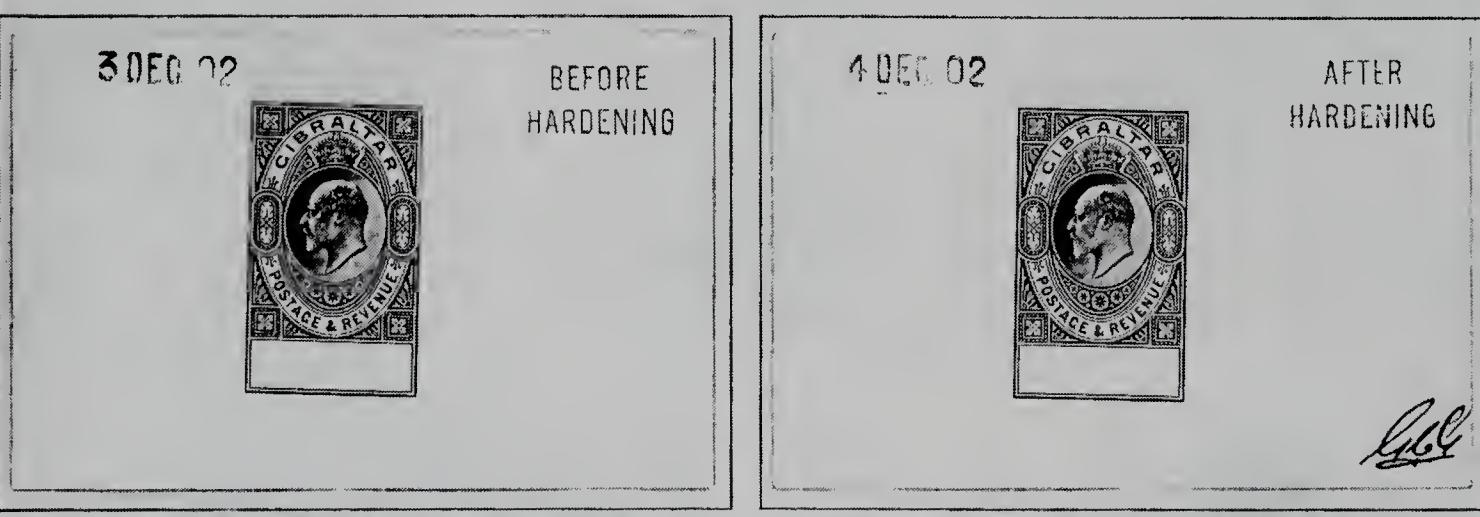
King Edward VII

The High Value Essay



Hand painted essay with bromide head dated 8 August 1901 ①

High Value Key Plate Die Proofs



Before Hardening die proof struck 3 December 1902 ④

After Hardening die proof struck one day later ②

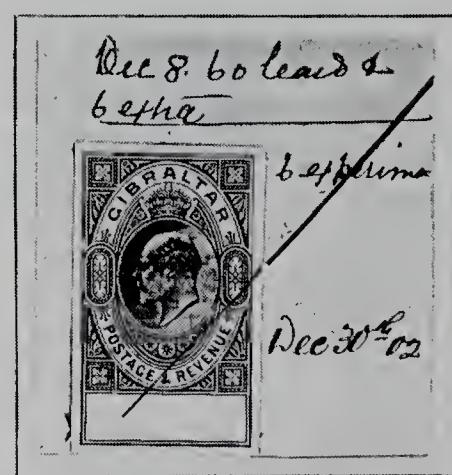
Printer's Record Book Die Proofs



Working die proof noted "See to corners" dated 2 Dec 1902 ①



Cut down for use in
printer's record book ⑥



Leads were struck on 8 December [1902]
for key plate of 60 (6 extra for repairs) ①

The "6 experime[n]tal" leads were used
for the miniature forme for the color trials.

King Edward VII • Sixth Definitive Issue • May 1903 • Watermark Crown CA

Queen Victoria Revenue Die Proof
(Forerunner of King Edward VII High Value Design)

The design of the large high value issues was adapted directly from the Queen Victoria Revenue issues.



Die proof of Victoria revenue keyplate
(Cut down for printer's record book) ⑤

This large format Revenue keyplate design had originally been approved on 5 July 1883.

High Value Duty Die Proofs
(Queen Victoria Revenue Duties Reused)

Queen Victoria Revenue duty dies were used for the King Edward VII high value definitives. These die proofs, dated 23 June [18]98, were approved 15 August 1898 for the English currency revenue stamps which replaced the Spanish currency fiscal denominations on 1 October 1898.

23 JUN. 98

TWO
SHILLINGS

23 JUN. 98

FOUR
SHILLINGS

23 JUN. 98

EIGHT
SHILLINGS

23 JUN. 98

ONE
POUND

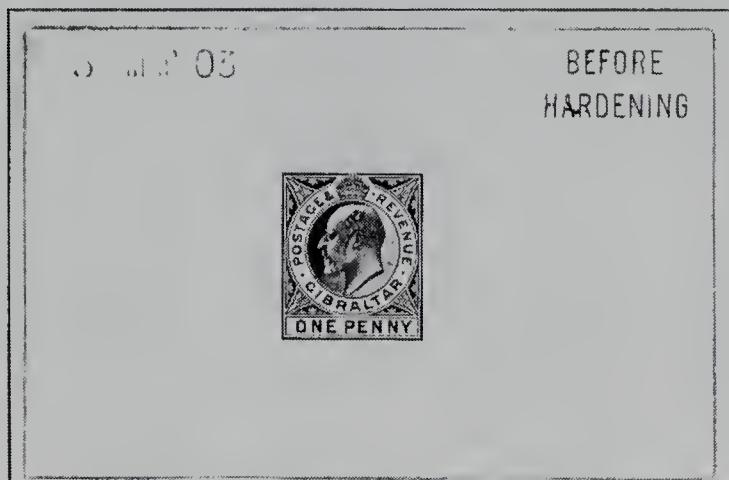
Die proofs of Victoria fiscal values (used as duty plates for King Edward VII high value postage stamps). ③

King Edward VII

Revised Single Plate Die Proofs for 1d

After plate leads were struck, but before the first printing run, it was decided to strengthen parts of the image.

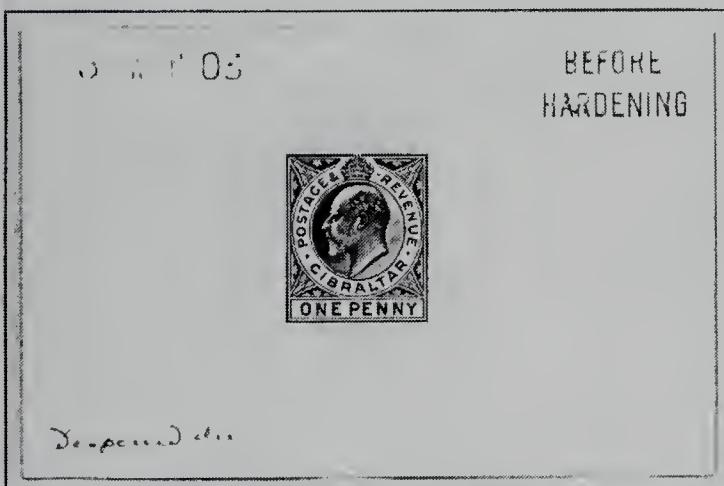
The first step was to deharden the master engraved die through a heating process.



Die proof of master die after dehardening struck 31 March 1903
before any additional engraving performed

⑥

The next step was the scribing of deeper lines in the hair for stronger modeling.



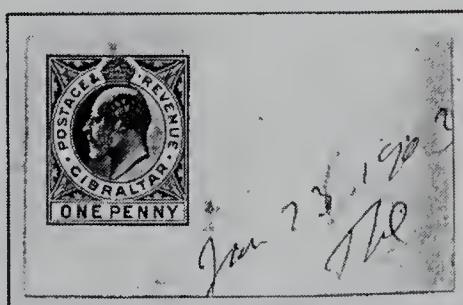
Before Hardening die proof of "Deepened Die"
struck the same day as the uncorrected proof above



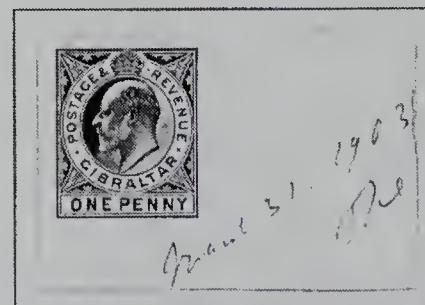
After Hardening die proof of "Deepened Die"
struck 3 April 1903, with initials

②

Printer's Record Book Die Proofs for 1d



Proof of original die in Before Hardening state
dated 23 January 1903 and initialed



Proof of original die after dehardening
dated 31 March 1903 and initialed

King Edward VII

Single Plate Die Proofs for 1d

The larger printing runs anticipated for this value led to the making of a special plate in place of the key and duty plates used for economy in platemaking for other values.

23 JAN. 03

BEFORE
HARDENING



Before Hardening die proof struck 23 January 1903

23 JAN. 03

BEFORE
HARDENING



Die proof of the same date with stamped initials JA

28 JAN. 03

AFTER
HARDENING



After Hardening die proof struck 28 January and initialed LR

30 JAN. 03

AFTER
STRIKING



LW

After Striking (leads for plate) die proof of 30 January with Initials LW

It is unusual to see "After Hardening" and "After Striking" die proofs unless the dates are relatively far apart. The existence of both here, separated by only two days, suggests that some problem had been recognized.



1987 Stamp Day issue picturing designer Jakub Obrovsky, engraved by Ondráček.



Czechoslovakia's first semi-postal stamps as designed by Obrovsky.

More Comments on Czechoslovak Security Engraving

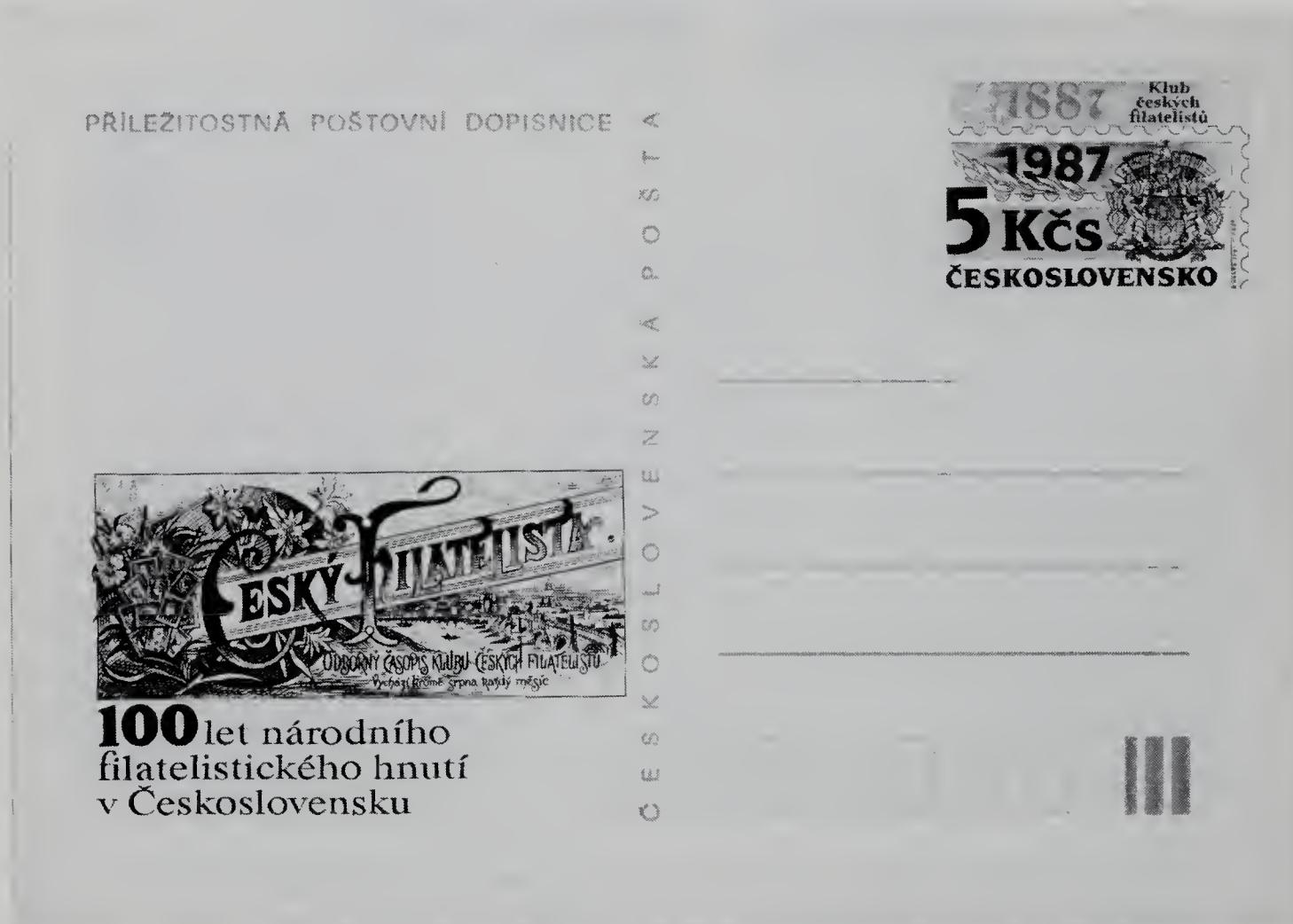
by GENE HESSLER

On Miloš Ondráček and Václav Fajt

THESE contemporary Czech engravers were profiled in *EPS* 189, first quarter 1991, and 188, fourth quarter 1990, respectively. Subsequently, two related philatelic items have been noted. One is the 1987 issue, Scott type A961, No. 2683, for the 69th Stamp Day and the Praga 1988 exhibition. Engraved by Ondráček, it is in the long, narrow rectangular format recently favored for Stamp Day/security artists commemoratives. The one koruna blue and gold stamp pictures at the center in a medallion shape the "lion of Bohemia" seen on the first Czech semi-postal stamps, Scott B124-126 (type SPI) of 1919. To the right is a sketchy representation of a lion and to the left a portrait of Jakub Obrovský, 1882-1949, designer of the 1919 stamps as well as the second set of semi-postals picturing a mother and child, Nos. B127-129

(type SP2) issued that same year. Type SP1 also was reproduced in souvenir sheet form in 1968 for the 50th anniversary of the republic (No. 1581, type A593).

No. 2683 was printed in sheets of four stamps with eight labels se-tenant with the stamps inscribed "100 Years of the National Philatelic Movement in Czechoslovakia" in Czech. The labels are separated by four blanks. This same anniversary was also commemorated by an unusual five korun postal card with a multicolored intaglio engraved indicia showing the dates 1887 and 1987 with the emblem of the Czech Philatelic Club. The indicia was engraved by Fajt. It is not clear if the reproduced masthead of *Cesky Filatelista* at the lower left of the card was also engraved by Fajt. Reference was also made in the original article on him to his engraving on the Praga 88 catalog cover.



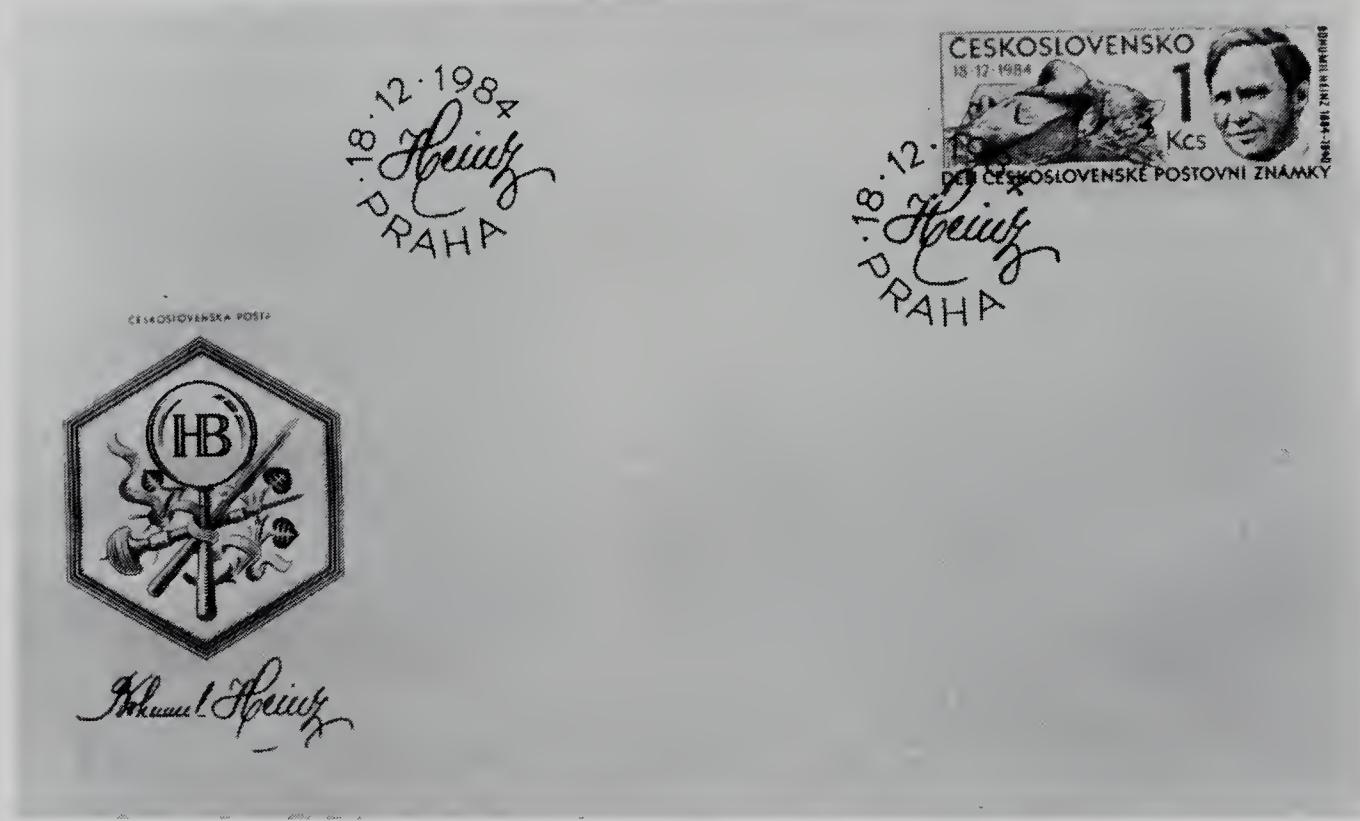
Praga 88 postal card with indicia engraved by Fajt.

On Bohumil Heinz

A biography of this Czech engraver, 1849–1940, by Barbara R. Mueller, appeared in *Journal* 190, second quarter 1991. He was at one time employed by De La Rue in London, where he engraved British Colonial stamps as well as bank notes and other security documents. In that article, no reference was made to his early work for Czechoslovakia, but the 1984 Stamp Day issue, Scott No. 2541 (type A900) picturing Heinz, has prompted a search into that work. The following stamp attributions have been derived from the Stanley Gibbons catalogues, normally a good source of such information. However, it does attribute Scott's Nos. 386–87, Type A146 of 1949 honoring the composer Smetana, to Heinz as both designer and engraver, but he died in 1940. It seems unlikely that he would have had such work held in abeyance during World War II and four years thereafter.



Bohumil Heinz as seen on the Stamp Day 1984 issue, 150% reproduction.



Heinz was additionally honored with a special first day cover and postmark for "his" stamp which pictures the tools of an engraver.

Heinz Engravings for Czechoslovakia

In this list, Scott type numbers are given first, then the individual stamp numbers, the date, and a brief description:

- A48, no. 194, 1934, Smetana
- A55, A56, nos. 202–205, 1935, Masaryk
- A57, nos. 206–207, 1935, Battle of Arras
- A58, nos. 208, 1935, Gen. Stefanik
- A59, nos. 209–211, 1935, Sts. Cyril & Methodius
- A60, no. 212, 1935, Masaryk
- A61, nos. 213–214, 1936, Macha
- A61a, A62, A63, nos. 215–217, 1936, Komensky, Benes, Stefanik
- A73, no. 227, 1937, Benes
- A74, nos. 228–229, 1937, Czech Legion

Selection of stamps engraved by Heinz



- A76, nos. 232–233, 1937, Purkyne
 A80, nos. 241–242, 1938, Sokol Games
 A81–83, nos. 243–245, 1938, Czech Legion
 A84, nos. 246–248, 1938, Sokol Games
 A89, nos. 253–254, 1938, 20th anniversary independence
 SP4–5, nos. B144–146, 1936
 SP6–7, nos. B147–149, 1937
 SP8, nos. B150–152, 1938, Masaryk

Heinz and Bank Notes

In 1938, Heinz created a full-face portrait of Liberty wearing a cap for the one koruna Czech note, Pick 27, which was not produced by intaglio engraving. It was later overprinted for use in the German puppet state of Bohemia-Moravia, Pick 1 of 1940. In his corpus of work there is also a fine, large engraving of the painter Peter Brandl, made from a self-portrait circa 1695. It seems to have been intended for bank note use. However, when the Bohemia-Moravia National Bank issued a 500 korun note in 1942, it used Jindra Schmidt's engraving of the Brandl portrait. Both can be compared here. Another Heinz vignette that is still unattributed is the portrait of King or Saint Wenceslaus as a child.

Peter Brandl (1668–1739) was a major personality in late 17th century Bohemian painting whose work progressed from the baroque to a definite realism. He is best known for altar and other paintings in a Christian genre. Some of his best work can be seen in the Cathedral of St. Barbara in Kutná Hora. But fame came only after his death. Although he was at one time co-owner of a gold mine, he died penniless as he stood drinking in a bar in Kutná Hora.



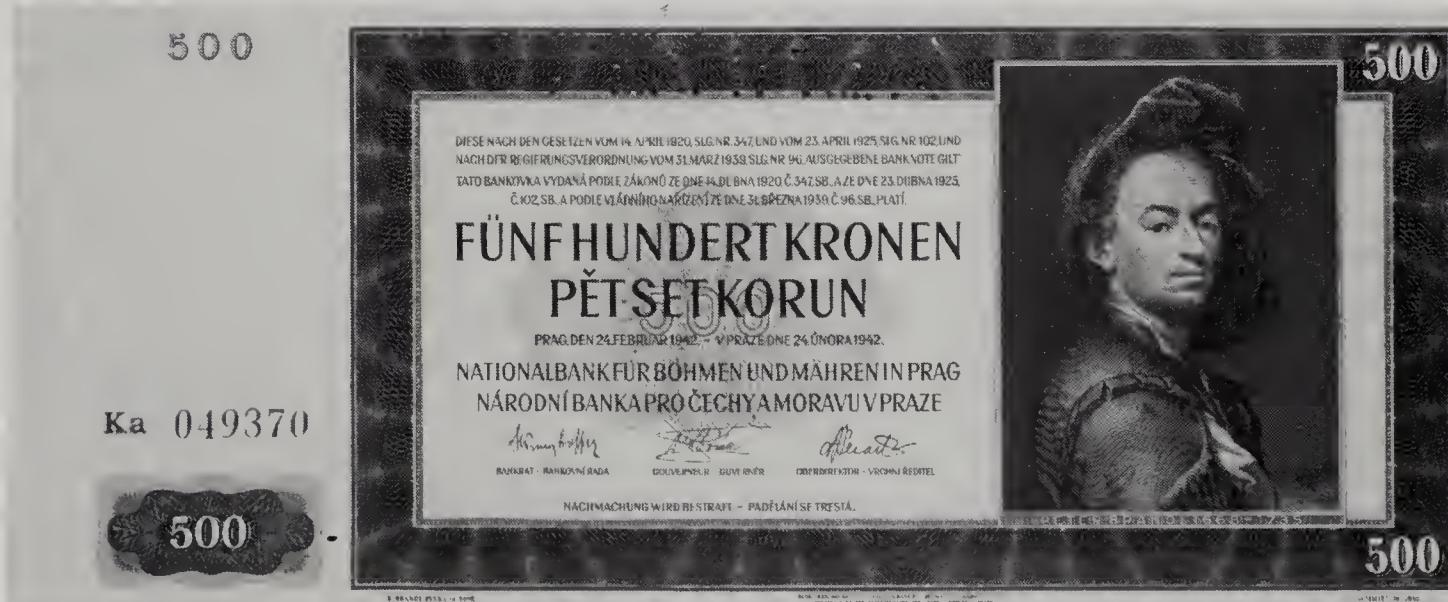
Heinz's engraving of the Brandl portrait.



The Czech/Bohemia-Moravia note with the Liberty head created by Heinz.



Schmidt's engraving of the Brandl portrait.



The 1942 bank note picturing Brandl engraved by Schmidt.



King Wenceslaus by Heinz.

H.R. Harmer Inc. Returns to Philately

Keith A. Harmer, president of Harmers of New York Inc., has announced that effective September 1, 1992, the company will revert to its founding name, *H.R. Harmer Inc.*, the name it bore from 1940 until 1977. Mr. Harmer stated: "The purpose of the change is to differentiate the New York firm from the London and Lugano offices no longer under the control of the Harmer family."

H.R. Harmer Inc. was incorporated in 1940 by Henry Revel Harmer as a wartime expansion of the original London office founded in 1918. The Harmer companies, which over a period of 75 years have had offices in London, New York, Sydney (Australia), San Francisco and Lugano (Switzerland), were always family owned and operated. However, due to the lack of available family members, it became necessary recently for the family to divest itself of the last two remaining foreign locations, first Lugano and, late last year, London. Mr. Harmer went on to note that the New York office, the largest of the companies, does remain in family hands with him and his sister, Alison, at its head.

"It is quite sad to sell the London firm," he said, "but we in New York are very proud to return our name to H.R. Harmer, Inc., a name synonymous with integrity and the sale of the finest stamp collections in the world."

Through the decades, the names of Roosevelt, Caspary, Dale/Lichtenstein, Cromwell, Rusk, Lek, Moody, Barkhausen, Ashbrook, Adler, Burrus, Charnley & Whelan, Steinway, Dietz, Kobacher, Goodkind, Hall, etc. all crossed the auction rostrum at H.R. Harmer Inc., without doubt the greatest selection of collections amassed under the roof of a single firm.

Mr. Harmer stated, "Alison and I will now have more time to devote solely to the New York office and our aim is to remain competitive with the many newer companies that have recently been formed."

Enquiries for purchases or selling may be made to H.R. Harmer Inc., 14 East 33rd Street, New York, NY 10016. Request their catalogue application or "Philatelic Selling" brochure.

U.S. "Photo Essays"—Properly "Photos of Essays"—Relative to "Publicity Photos"

by BARBARA R. MUELLER

THE terminology for photos of essays or essay photos was treated in depth in *Journals* 159, 160, and 162 (1983–84). But use of incorrect descriptions for photographs of U.S. stamp designs of the 1920s, '30s and perhaps early '40s still persists. It may well be that many of these items now on the market came from illustrative material officially supplied to the publishers of the Johl and Brookman books on 20th century U.S. which never made their way back to Washington.

Pertinent to this discussion is the following found in *The Bureau Specialist* of June 1940, p. 89, reprinted here by courtesy of the BIA. It carried the initials of Hugh M. Southgate as author, March 22, 1940:

APPROVED MODELS

Periodically writers in the philatelic press criticize the differences in design that appear between the press illustrations of a new issue and the actual stamp. The opinion seems to exist that these releases of the Post Office Information Service are supposed to represent the stamp exactly as it is to be issued and that any changes are the result of a vacillating authority or the personality of the engraver.

The illustrations which the Post Office Department sends out are in the nature of a preview. Essentially correct, they represent at the time of their release, the design of the new issue. Several models, in the shape of washed drawings, perhaps three or four times actual size, embodying the general requirement laid down by the Post Office Department, may be submitted for approval and photographs of the accepted model are then sent to the press by the Information Service.

Just as the tailor, after cutting and basting your suit, pulls it in here and lets it out there to make it fit, so the engraver in transferring the design of the approved model may have to develop detail not worked out finally in the model. Effects produced with a brush or pen may have to be obtained differently with a graver or by etching. The approval of the model is not supposed to be final. A die proof developed from the model is submitted and the Post Office may request minor alterations. A portrait may need brightening up. Taft might look too much like Cleveland. There are many little changes of a line or two that are requested, that make the ultimate design differ from the model.

Any illustrations, to acquaint collectors with a new issue, must go out well in advance and this means that the approved model must be used. This is made available for collectors through press releases. The designs may not be exact duplicates of that on the stamp but they are so close that they serve their purpose admirably. We should thank rather than criticize the Department for its courtesy.

Now, it seems that these approved models are being reincarnated in philately by the collecting of what are called "USPO/USPS Publicity Photos." A recent catalog from The Stamp Professor (Dr. F.G. Bean) of Bloomington, MN offers a selection of these from 1960 onward to 1990 at prices in the \$12.50–\$25.00 range. One early photo included is from the 1939 Iowa Territorial Centennial.

Evidently there is a demand for these from specialists in such things as first day ceremony programs and USPS presentation albums. If they do catch on, undoubtedly there will be more confusion of terminology with conventional essays. Bean's description of the photos is accurate and straight-forward:

These Publicity Photo [sic] are distributed with press releases by the USPS to publications around the world. The hope is that the editors will see fit to illustrate upcoming issues using the

photos. The publicity photo often differs from the actual stamp for several reasons. Often only the stamp's artwork is available to prepare the publicity photo. On occasion the design is changed, hopefully improved for artistic or production reasons. If the denomination is not known, the essay will appear without a value.

Note: if the photo is without denomination, this () will appear in the denomination column. If the denomination differs from the final stamps, this will be noted (25c).

Staple Holes: Until 1977, almost all photos were distributed stapled to their press releases. Therefore, all photos before 1977 should be expected with staples holes. These holes may or may not affect the stamp design.

These might be considered counterparts of the Austrian (and other European) "black prints" which were so popular in the immediate post-World War II era. These were and still are often touted as "proofs." In Austria their use began in 1946. These are printed by the same process as the actual stamp they are publicizing, but they appear, as the name would suggest, only in black ink, are on faced paper, imperforate and are produced in limited numbers only. At first, the printings were limited to 500, but they have gradually been increased until they reached 2,200.

The black prints have all been exactly the same in design as the ordinary stamps with the exception of that issued in 1950 to honour Josef Madersperger (1768–1850), the inventor of an early sewing machine. The date of his birth was given incorrectly on the black print as 1767, but this was corrected for the issued stamp.

Black prints are stuck onto an informative, printed sheet giving not only all the details of printing, designer and engraver and so on, but, also, a very erudite account (in German) of the background of the person depicted or the event commemorated. These brochures are then sent out to editors of philatelic journals and to others whose field of activity enables them to publicize the issue. English-speaking recipients are also provided with an English insert summarizing the main points of the German text. Although of no postal validity whatsoever, the "Black Prints" are naturally collected with avidity by many Austrian specialists.

"The Half—A Collection" by Clyde Jennings A Review

This 93-page booklet in the format of the Bureau Issues Association's publication *The U.S. Specialist* is a compilation of the author's articles that appeared in the magazine from February 1991 through June 1992. It deals with the five U.S. postage stamps issued in the half-cent denomination, the five postage dues, and the two Canal Zone overprints. The work is not protected. In the words of the author, "Permission is hereby granted to any and all who might ever want to quote from these pages. All I ask is that the series be credited, please. The publication and distribution of this booklet is my 'Thank you' to philately and all you good people in it—enjoy!"

Mr. Jennings covers all aspects of each stamp from design and production to usage. Actual essay/proof material for these stamps is scant, of course, but included. (For further information see Gary Griffiths' article in *USS* August 1992 on a die essay for the half-cent Nathan Hale.)

In the chapter on the half-cent Washington Bicentennial of 1932, the author shows a group of the so-called "photo essays." He calls them "essay photos," certainly a good alternative to "photos of essays," and describes them as "government official photographs of original designs, or essays."

These articles, written in an engaging informal style, were meant to show what could be done with "common" U.S. stamps. Reader response to it was the largest ever during Charles Yeager's tenure as editor of *USS*. Mr. Jennings is to be commended for his generosity in freely supplying copies of his booklet.

BRM

*American Bank Note-iana***ABNCo. "Coupon" Revenue Essays on "Cover" at Auction**

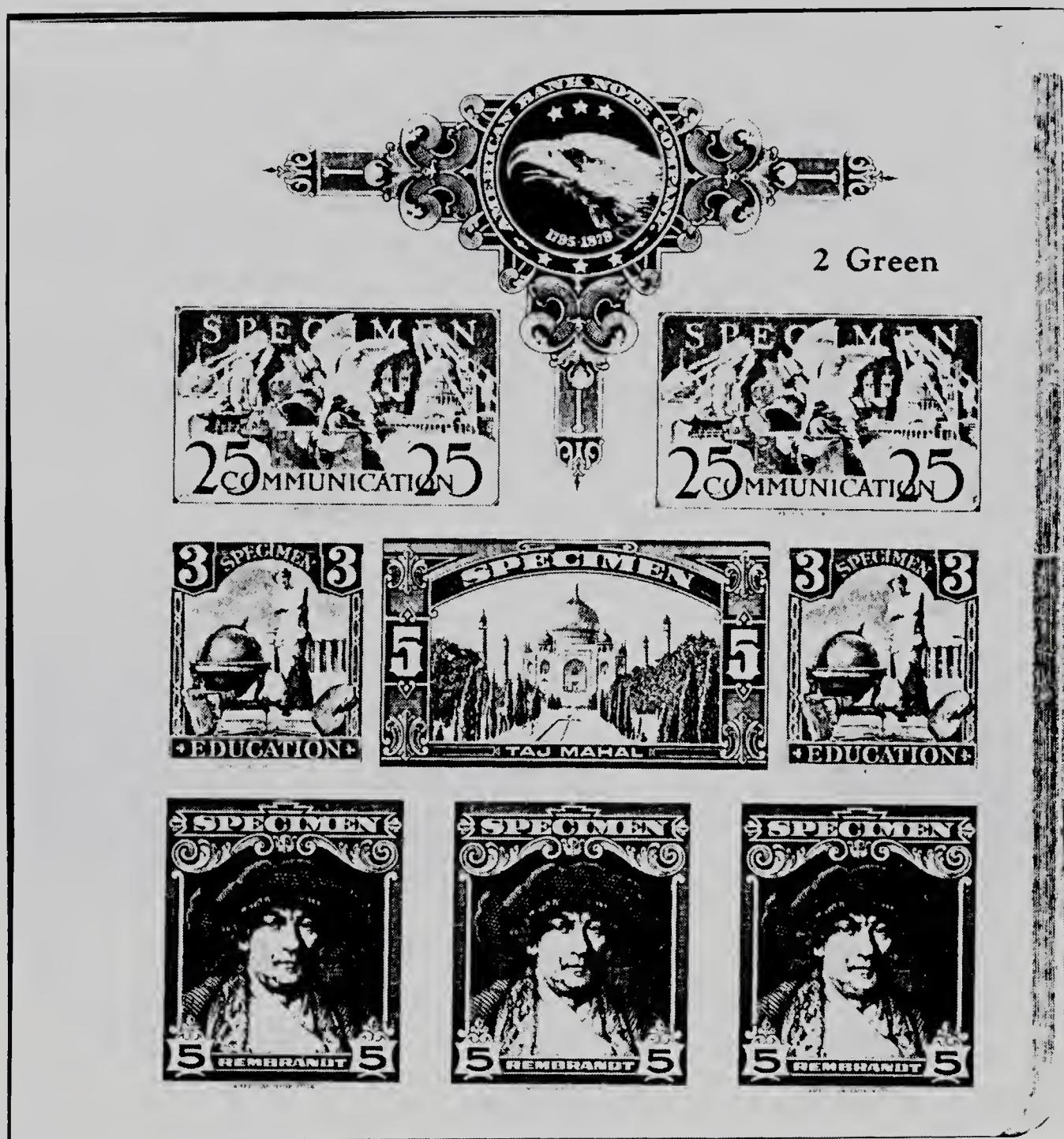
In *Journal* 183, third quarter 1989, we illustrated the familiar American Bank Note Liberty Head "coupon" essay/sample listed in George Turner's *Essays and Proofs of United States Internal Revenue Stamps*. Along with it was shown a "cover," an unaddressed ABN envelope onto which three copies had been affixed and cancelled by a New York Station A duplex postmarking device. These items were in the Dr. Glenn Jackson collection.

Now a nearly identical cover has shown up in the May 12–13, 1992 sale of Siegel Auction Galleries. The sample, said to be in carmine on stamp paper, was estimated at \$500–\$750 and brought \$190. It was illustrated in color which apparently is the same orange as on the previously described cover, and noted as "Ex Dr. Jackson."

**ABN Color Chart Sample Engravings from the Archives**

Over a decade ago, in the Fall 1981 issue of *EPJ*, no. 152, we showed one of J. Leonard Diamond's ABN salesman's aids called "Color Chart for Steel Engraved Postage and Revenue Stamps." In this black leather-bound book stamped in gold are 23 sample sheets, all with identical designs as illustrated here and all inscribed "Specimen."

Individual pages from these books continue to show up on the market. In the Cherrystone Stamp Center auction of Dec. 4–5, 1991 was what was called "a sample presentation book" but the number of sheets was not specified. The next lot, 2980, evidently came from the ABN archives, as it was described as "11 sample sheetlets in diff. colors, each mounted on index card from the 'Engraving Order Dept' dated 1949, used as color samples for various governments." The sheet shown in the catalog has several faint pencil markings, including "12 BROWN." This designation corresponds with the identification system given in the Diamond book and reprinted in the *EPJ* 152 report.



That report also showed use of the Rembrandt design from the sheet on a dinner menu of the Philadelphia Chapter of the American Philatelic Society on March 30, 1940. Since the inscription on the archive cards indicates an order date of 1949, it would seem that the company went to press more than one time with the Rembrandt design, at least. Was the Diamond booklet from the very first printing and when was the printing? Did ABN produce more samples after 1949? These sample designs may be more "modern" than first thought.

Roosevelt Small Die Proofs Album Sold by Christie's for \$30,800

Lot one in the June 11, 1992 sale of Christie's New York was: "Roosevelt small die proof presentation album, 1847-1902, 308 small die proofs on gilt edge thick gray cards in leather album inscribed Philander C. Knox, mostly fresh except for slight toning on proofs and pages, very fine and rare intact copy, few of the original 85 prepared by the Bureau of Engraving (sic) in 1904 still exist. Scott retail \$57,630.00 Est. \$30,000."



ABN So-Called “Playing Card Revenue Essay” Merely a Label Company Once Made Playing Cards

Shown in *EPJ* 177, first quarter 1988, was a square or diamond-shaped imperforate print bearing the famous circular American Bank Note eagle logo and at each corner was the symbol of a playing card suit—diamonds, hearts, spades and clubs. It was seen in an auction catalog of Huntington Stamp & Coin Shop on Long Island. At that time we noted that it was unlisted in Turner's *Essays and Proofs of the United States Internal Revenue Stamps* and that “in all likelihood it is some sort of salesman's sample.”

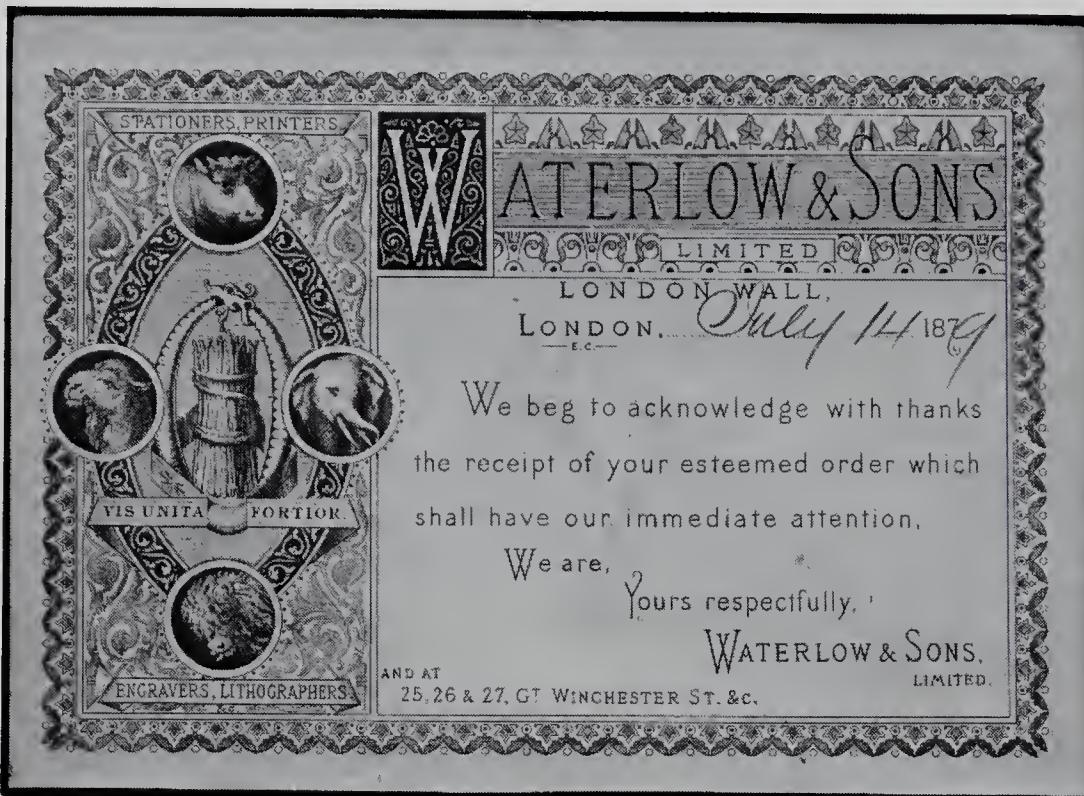
The May 30, 1992 issue of *Stamp Collector* carried a report by Peter Martin on this item. It seems that he saw the print in a mail sale catalog from a midwestern firm and its description as an engraved essay was based on that of an eastern dealer (Huntington?). Martin queried several other dealers, which resulted in “a dichotomy of views.” So he embarked on additional research of his own.

Basing his hunt on the playing cards and ABNCo. angles, he first found in the *Encyclopedia of American Playing Cards* (by Gene Hochman) that American Bank Note did indeed produce playing cards between 1908 and 1914. It sold that operation to the Russell Playing Card Co. of Milltown, New Jersey, which in turn was acquired in 1929 by United States Playing Card Co. Aurelia Chen of ABN told Martin that all the company's playing card records were transferred to Russell as part of the sales agreement, so she was unable to shed further light on the matter.

Illustrated in *Stamp Collector* was an ace of spades with a center design of a very large spade within which is the circular eagle logo and dates 1795–1879 and beneath it the inscription AMERICAN BANK NOTE CO./NEW YORK.

During 1908–1914, ABN produced cards under several different brand names. Hochman described one such pack as bearing a “tax stamp” but Martin pointed out that this was long after the period of private die tax stamps and that in the early 20th century a 2c blue U.S. Internal Revenue stamp, Scott RF4, would have been required.

Moreover, the item which he personally inspected had been used, still had considerable gum, and was uncreased, indicating that it had not been used as a seal to a deck of cards. Therefore, he concluded that like labels used by Brown and Bigelow early in this century, it is “just a colorful label used by the ABNC in conjunction with its playing card decks during 1908–1914” and that it is not an essay or a tax stamp or even a pack seal.



From the Dec. 17, 1991 Christie's London sale: An ornate business post card of Waterlow & Sons, 1879, used from London to Bristol. Probably not clear in this reproduction are vignettes of four animals in the panel at left which proclaims "stationers, printers, engravers, lithographers."

“Journal of the Waterlow Study Circle”

This is the occasional, mimeographed publication of the British-based Waterlow Study Circle, whose president is Robson Lowe. Current editor is David Hubbard. The secretary is Colin Frazer, c/o Christie's, 502 Park Ave., New York, NY 10022. The June 1992 issue is No. 28. Devoted to the study of the output of the London security printers Waterlows in all their corporate variations through the years, it always contains something useful of essay/proof interest.

For example, this issue goes into the history of the Waterlow Bros. & Layton firm, including a useful reprint from the 1912 Jubilee International Stamp Exhibition Official Catalogue that describes this particular firm as well as the printing processes used by it. Also, Geoffrey Wood, archivist at the Royal Philatelic Society, London, identifies various classical female figures on essays and proofs which were probably used for bonds and shares.

Secretary’s Report

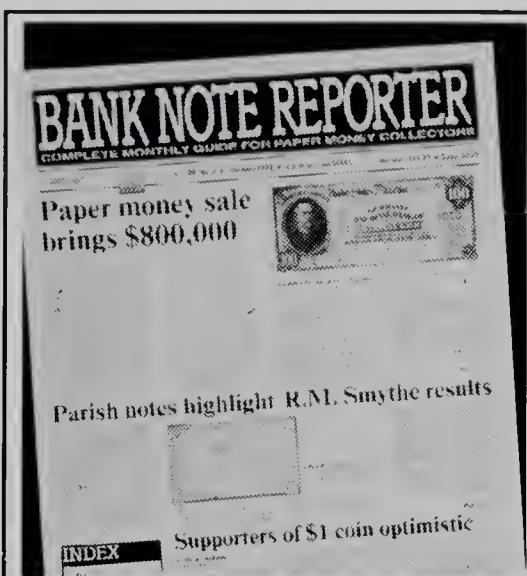
By Barbara R. Mueller, Promotional Secretary
225 S. Fischer Ave., Jefferson, WI 53549

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- 1804 Kannegger A., Thomas, Casilla 253V, Santiago de Chile, Chile
- 1805 Perlman, Michael, 10042 NW 13th Ct., Plantation, FL 33322-6570
- 1806 Weinstock, Dr. Sanford A., 8016 Middlebelt, Westland, MI 48185 (Dealer), by Herb LaTuchie
- 1807 Whitney, Ernest E., Jr., PSC 34 Box 206, APO AE 09449 (bills & bonds) by David McGuire
- 1808 Crowe, William T., P.O. Box 2090, Danbury, CT 06813-2090, by L.K. Robbins

Change of Address

- 1590 Benjamin, F.A., to 1954 Ludington Ave., Las Vegas, NV 09283
- 1718 Duplex, James W., to 2521 Blackthorn, Newport Beach, CA 92660
- 1783 Lesher, Ronald E., Sr., to Box 923, Quakertown, PA 18951
- 1529 Vorhies, Jack M., to 4211 Waterbrook Way, Greenwood, IN 46143-9310



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